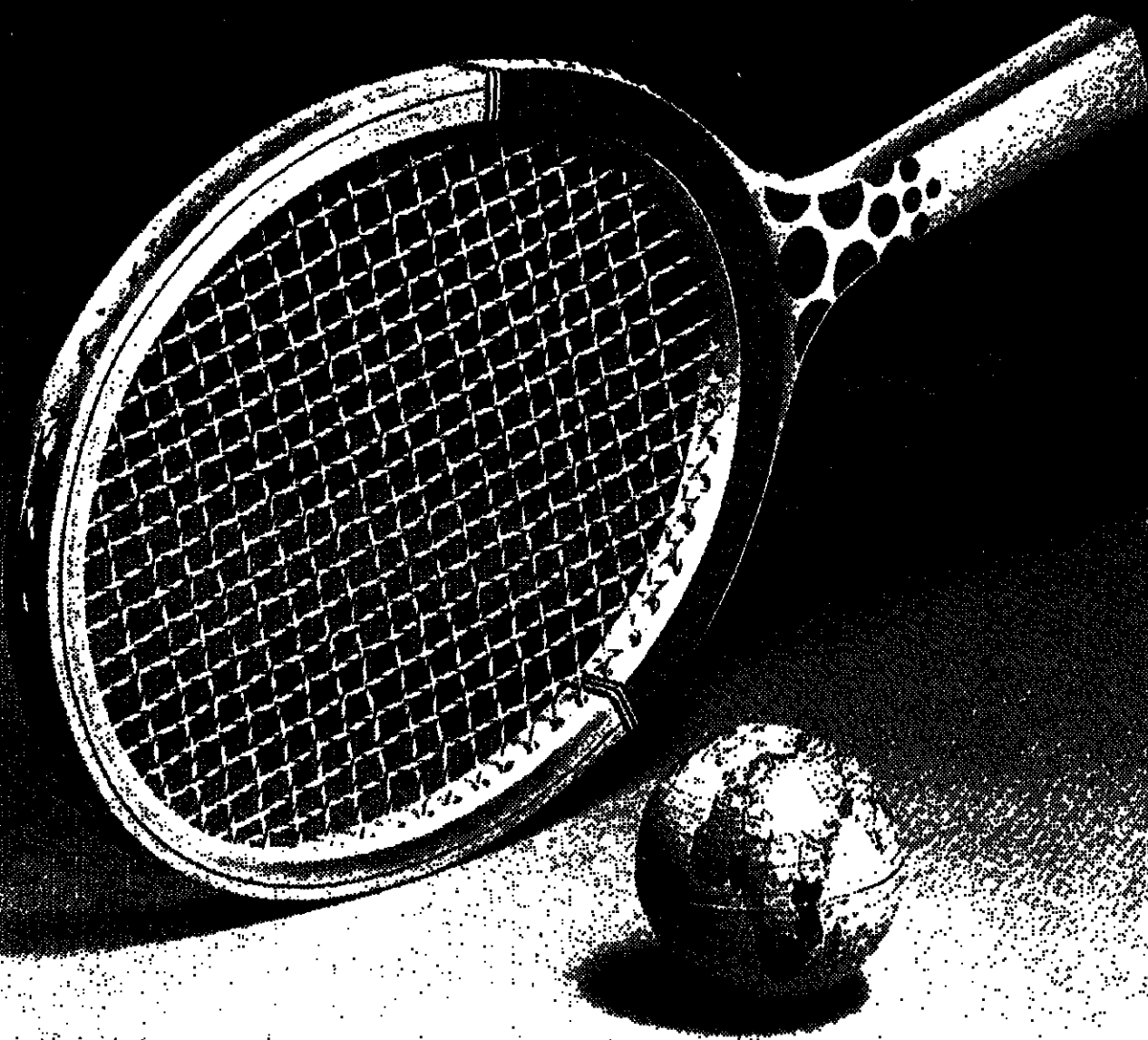




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THE JERUSALEM POST MAGAZINE

Friday, October 27, 1978

Electoral countdown

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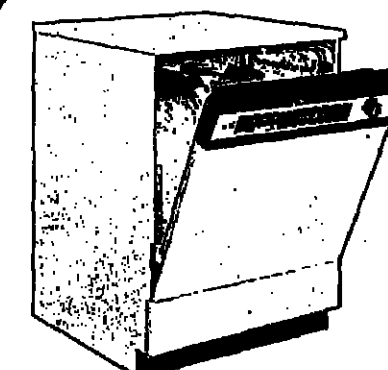
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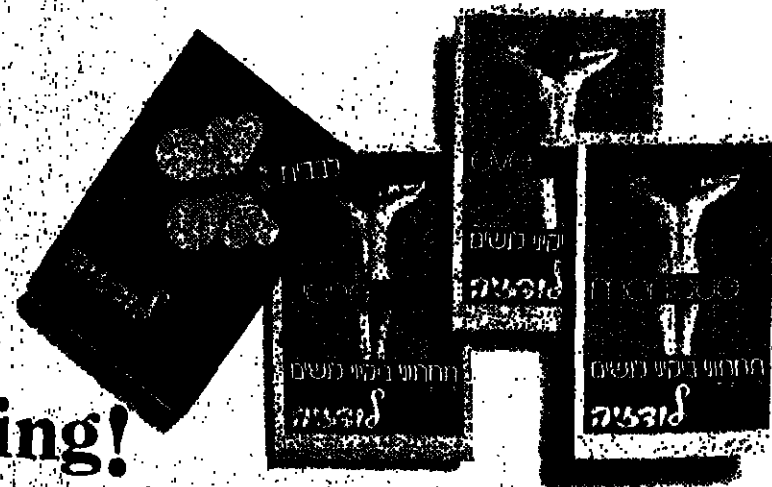
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Target Adv.
PAGE FOUR

THE JERUSALEM POST MAGAZINE

FRIDAY, OCTOBER 27, 1978

مكنا من الأصل

"MY OWN personal involvement is assured to you," president Jimmy Carter told Israeli and Egyptian negotiators in a pep talk at the opening ceremony of their Blair House conference in the East Room of the White House on Thursday, October 12. But he could not have realized at the time just how critical his role in the negotiations was going to be.

By all accounts, the effort to draft an Israeli-Egyptian peace treaty would have faltered if the President had decided to stay out of the picture. Foreign Minister Moshe Dayan, the head of the Israeli delegation, appeared ready to throw in the towel on October 19, when he told Carter at a Blair House luncheon (within earshot of reporters) that additional progress at ministerial level was "very doubtful."

"I recognize that is one of the problems," Carter replied solemnly. "I'll seek your advice." Dayan's recommendation was that Carter drop whatever pressing business he had and join the negotiations immediately. Camp David was on the line.

Besides Dayan, other influential voices were also urging the President to plunge into the negotiations. It's a good thing that Carter accepted their advice.

Secretary of State Cyrus Vance, a seasoned lawyer whose talent in drafting agreements had been demonstrated years earlier on Wall Street, participated in the negotiations only during the first two days. He then had to leave for South Africa.

Ambassador-at-large Alfred Atherton, who assumed responsibility as head of the American delegation, is also a talented mediator and negotiator. But as the tedious process of translating the general principles of the Camp David "framework" accord into the codified legal language of a formal peace treaty progressed, it became apparent to both the Israeli and Egyptian delegations that Atherton did not have the clout to push an agreement through to a successful conclusion.

An Ambassador is not a President or a Secretary of State. It's one thing for Dayan or acting Egyptian Foreign Minister Boutros Ghali to say "no" to Atherton. It's a totally different thing for them to say "no" to Carter or Vance.

THIS POLITICAL fact of life was also appreciated by Defence Minister Ezer Weizman, who recalled how critical Carter's personal involvement had been in negotiating the Camp David agreement. During the first week of the Blair House talks, as Weizman saw the supposedly "technical" details of the Camp David agreement develop into major bones of contention, he realized that the President once again would have to invest his own personal prestige and influence in the process if the treaty was to be drafted.

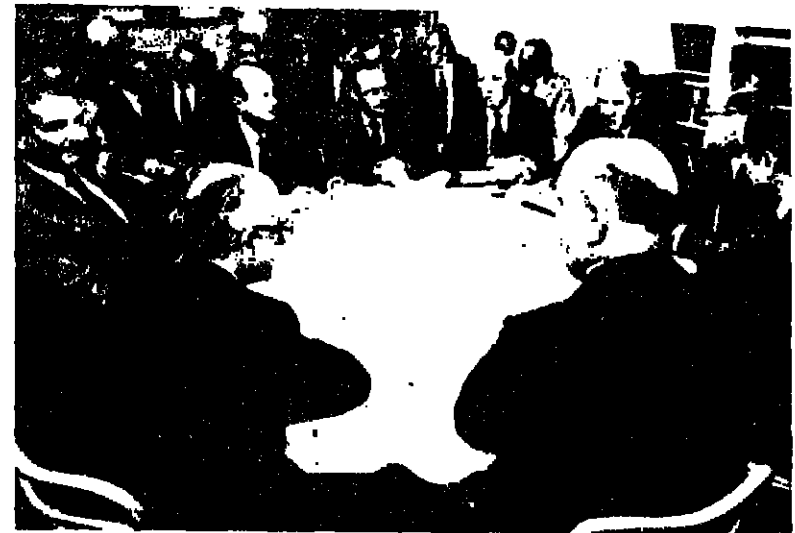
Carter and other U.S. officials are very fond of Weizman — probably more fond of him than of any other Israeli. This stems from Weizman's friendly personality and his highly-publicized views on the need for Israel to demonstrate flexibility in the search for peace.

At the same time, the Americans have great respect for Dayan, who is generally regarded by official Washington as a brilliant tactician, usually able to come up with badly-needed compromises at a time when stalemate appears certain.

They like Weizman, and they respect Dayan. So when they

Carter's crucial role

The Blair House peace treaty-drafting efforts may have faltered save for President Carter's intervention, writes POST Washington correspondent, WOLF BLITZER.



Blair House participants, (clockwise from lower left) Arafat Ghorbal; Ezer Weizman; Moshe Dayan; Simcha Dinitz; Alfred Atherton; Cyrus Vance; Harold Saunders; Boutros Ghali; Kamel Hassan Ali. (Associated Press)

receive identical advice from both, the Americans generally respond. Both were telling Carter to join the talks.

On Friday, October 20, Carter rolled up his sleeves and began to work. This decision was made just as the Cabinet in Jerusalem was deciding to recall the two Israeli ministers for consultations. The rosy assessments spread by Carter and other Americans just 24 hours earlier were beginning to fade. Carter, by then, already knew that there would not be much time left before Dayan and Weizman would have to return home.

The President first received an in-depth briefing from Atherton and the other Americans involved in the negotiations. He then called in Dayan and Weizman to get their reading on the problems, which they explained in considerable detail. Two hours later that same unseasonably sunny Friday afternoon, Ghali and the Egyptian Defence Minister, Lt. Gen. Kamel Hassan Ali, were at the White House offering their side of the story.

These unscheduled sessions were followed by yet another extraordinary invitation to Dayan and Weizman to return to the White House that same evening to continue the dialogue — even though by then the Jewish Sabbath had already begun and the Israeli negotiators were under general instructions not to violate it by conducting official business.

FOR THREE hours, Carter went over the revised U.S. draft for the peace treaty, which had been submitted Thursday evening. Dayan and Weizman were accompanied by Supreme Court Justice Aharon Barak, Foreign Ministry legal adviser Meir Rosenn, Ambassador Simcha Dinitz, and Eli Rubinstein, Dayan's personal aide. Joining the President were Atherton, National Security Adviser Zbigniew Brzezinski, State Department legal adviser Herbert Hansell, and Dr. William Quandt, the Middle East expert on the National Security Council. Par-

ticipants present called it a "high-powered" and "intensive" meeting.

EVERYONE was working under the pressures of a deadline. Prime Minister Begin instructed Dayan and Weizman to be on an El Al flight on Saturday night. In order to be at New York's Kennedy Airport on time, they would have to leave Washington by 8:00 p.m.

So at that Friday night meeting, Carter did not want to waste any valuable time. Dayan, Weizman and their aides did not return to their Madison Hotel rooms until after 11:00 p.m. and Carter stayed up even later mulling over in his mind the major points of dispute.

There were two serious problems. The Egyptians were pressing for some sort of specific linkage between the treaty and progress on other outstanding issues in the Arab-Israeli conflict, such as the Palestinian question and the future of the West Bank and the Gaza Strip. They were also reluctant to normalise Egypt's official relationship with Israel as quickly as the Israeli team (and the United States) had expected.

For example, the Egyptians noted that the "diplomatic relations" mentioned in the Camp David "framework" did not spell out the "level" of the relations — ambassadorial, consular or even less. Israel was expecting to receive an Egyptian ambassador shortly after the initial Israeli "interim" withdrawal in Sinai to the El Arish-Ras Muhammad line. Egypt had other ideas.

The next morning, Carter was up well before dawn to receive Ali, Ghali and their aides. Their limousine passed through the Iron gates of the White House shortly after 6:30 a.m. Driving down 16th Street to Pennsylvania Avenue, the Egyptians talked about Washington's deserted streets. Nearly all of Washington was still asleep on that Saturday morning when Carter and the Egyptians sat down to go over the points discussed with Dayan and Weizman the night before.

Two hours later, they finished. The Egyptians drove back to the Madison, where both they and the Israeli team were staying. For a variety of reasons, including the fact that several of the days of the conference were either Jewish holidays or the Jewish Sabbath when driving is prohibited, more of the Israeli-Egyptian-American meetings took place at the Madison than at Blair House, the official site of the conference.

But history will record the event as the Blair House conference — not the Madison Hotel conference.

ACCORDING to his aides, Carter first realized that the two delegations were finally on the verge of a breakthrough after the session that morning with the Egyptians. They were dropping some earlier demands on language for the body of the treaty and the preamble.

He telephoned Dayan at the hotel to report on the Egyptian modifications, and recommended that the Israeli and Egyptian teams sit down immediately to put down in writing what had been agreed orally during the White House meetings. Both sides, of course, agreed.

During the next four hours, they laboriously worked over every unresolved sentence. Everyone recognized that the clock was ticking away. But the atmosphere was good, and with both sides demonstrating flexibility and creativity, the draft text was completed and ready for submission to their respective governments. There were nine articles and a preamble. In addition, there were three annexes, but these latter points still needed drafting. This was considered largely technical — the major obstacles had been removed.

Yet Dayan and Weizman were very nervous. They were not happy with the rumblings coming from Jerusalem, where Prime Minister Begin was ominously silent as some members of the Cabinet began complaining of a "sell-out" in Washington.

The Egyptians were smiling on Saturday afternoon when the marathon drafting session ended. Dayan and Weizman, however, were worried about the reaction in Jerusalem.

LATE THAT afternoon, just two hours before the flight to Kennedy Airport, Dayan decided that his mission would be better off with an upbeat atmosphere in Israel than with one of "crisis" and "gloom," and agreed to invite the Israeli press covering the talks to the hotel for a news conference. It was at that point that we had first official word of the dramatic turn-about in developments. Sunday's newspapers in Israel reflected this.

Dayan spoke of significant progress. He admitted he was optimistic. The Dayan who had said only 48 hours earlier that additional progress at ministerial level was "very doubtful," was now very pleased with the course of events.

But we could still see that he was nervous about the reception he and Weizman would receive in Jerusalem on Monday evening during the Cabinet debate.

SEVERAL IMPORTANT lessons should be drawn from this episode in the post-Camp David era, when disaster was averted quickly and efficiently.

Relations between Israel and Egypt, which have obviously improved over the past several weeks, are still not at the stage where they can overcome serious

problems without America's help. Both Israel and Egypt had good reason to be grateful that the U.S. was a "full partner" in the negotiations.

Carter, once again, proved to be an effective mediator between the two countries. He knows all the issues well by now. He knows the personalities involved. Officials from both the Israeli and the Egyptian delegations were full of praise for his 48-hour performance at the end of the week. Certainly the office of president automatically gains respect from foreign visitors to the American capital — but the man who holds that office, his personality and style and ability, can make all the difference between success and failure.

In getting both sides to compromise, Carter also knew the importance each attaches to its bilateral relationship with the U.S. Neither Cairo nor Jerusalem can afford to dismiss this element, given its enormous need for America's economic, military and political support.

So in convincing both sides to demonstrate flexibility, Carter was careful to reassure them that future economic and military aid would be generously forthcoming. This was especially important to the Israeli negotiators, who had been severely disappointed on Tuesday — three days earlier — when the President did not want even to discuss the issue when it was raised.

Carter was told that this unwillingness to commit the U.S. to large-scale foreign aid to Israel following the Sinai withdrawal had aroused fears in Israel. He therefore went out of his way on Friday to reverse himself — and the decision paid off.

While it would be incorrect to say that he bought Israeli (and Egyptian) flexibility, it would be fair to assume that his reassurances improved the atmosphere.

Dayan and Weizman, who are not very close friends, have managed to become an effective team in dealing with Washington. They may not like each other very much personally, but they work together very well.

Dayan was the head of the Israeli delegation, and Weizman deferred to him for leadership.

An American official told me the other day that, together with Prime Minister Begin, the two ministers make an excellent negotiating partnership. Alone, each has many problems — together, their respective strengths combine to make a solid team.

The official noted how much more effective Begin, Dayan and Weizman are as a negotiating trio than their predecessors Rabin, Peres and Allon, who were constantly fighting each other or stabbing each other in the back.

FINALLY, the lesson of the Blair House-Madison Hotel conference that stands out most in my mind is the same one that I sensed when President Sadat first went to Jerusalem, nearly a year ago. Despite the difficulties, the tensions, the fears and the lack of mutual trust, Israel and Egypt have embarked on an irreversible road.

There will be many more difficulties in the days, weeks and months to come. There will be more occasions when both sides will run to Big Daddy — the U.S. — for help to resolve a dispute. The relationship between Cairo and Jerusalem has a long way to go before it reaches maturity. But a good process has begun. □

THE JERUSALEM POST MAGAZINE

PAGE FIVE

"IF YOU DESTROY a people's nationhood - it will know no other thought but its reconquest. It will listen to no moderator, hear no philosopher, lend an ear to no preacher so long as its national demand is not answered. No problem - not even the most vital - will win its attention except the matter of its unity and national liberation." (G.D. Shaw, "John Bull's Other Island", 1904).

A PLAQUE bearing this inscription adorns the wall directly behind Dr. Muhammad Hallaj's desk. To its left hangs a large British Mandatory map of Palestine, subdivided into six administrative districts - Gaza, Jerusalem, Lydda, Samaria, Haifa and Galilee. Hallaj is dean of the faculty of arts at Bir Zeit University, the West Bank's senior institution of higher education and the intellectual seedbed of Palestinian nationalism.

"Camp David hasn't really changed anything," Hallaj says. "The basic problems remain. The Palestinian people's right to independence and a state of their own was not affirmed or recognized in the agreements."

"We demand that Israel and the rest of the world concede the principle of our right to statehood. We don't insist that the state itself immediately be established. In the circumstances," he adds with a resigned wave of the hand, "this is unlikely. But we insist that the principle be conceded now." As it stands, concludes Hallaj, "we fear that the agreements will reorganize and legitimize the occupation rather than bring it to an end."

Subhi, a fourth-year economics and Middle East studies major, terms the occupation "the most potent, the most compelling factor" in his and his generation's existence - the "formative experience," he calls it.

"For over 10 years now we have been living under the gun. It is humiliating, frightening, and corrosive." It would have been unnatural, he says, had Bir Zeit not been a "highly politicized" institution. "We live and breathe politics," he says, making a face as of one inhaling an inhospitable odour.

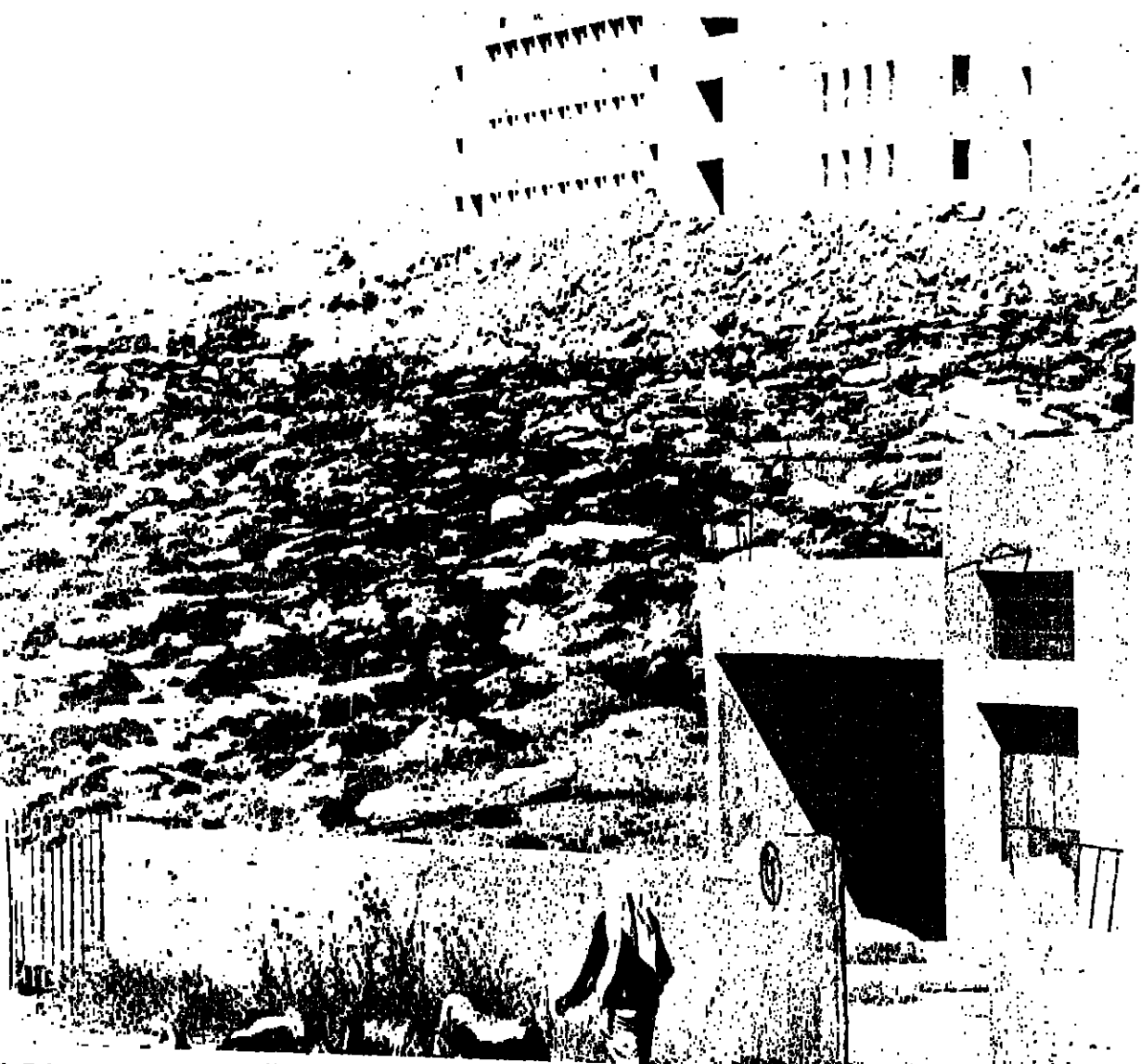
Subhi, an avowed Marxist, outlines the political make-up at the university. Of its 1,100 students, he says, only a handful favour a return of the West Bank to Jordanian rule. According to Subhi, less than 100 support the immediate establishment of a West Bank state. The rest, he said, are emotionally attracted by the enticement of a Palestinian "mini-state," of at long last having "something of our own," but are also convinced of the untenability of such a minuscule entity.

Subhi thereupon comes out with the standard formula of a "secular, democratic Palestine" incorporating the West Bank, Gaza and pre-1967 Israel. "Ultimately, this is the only solution," he says. Subhi was unhappy with allusions to contemporary multi-denominational states such as Lebanon, Ireland and Cyprus. "Look at South America," he said. Native Indians, invading Spaniards and imported Negro labourers have over the years successfully merged to create politically viable multi-racial states.

HALLAJ DOES NOT speak of a "secular, democratic Palestine" though its image hovers behind many of his arguments. Hallaj stresses that in addition to the awarding of statehood in the West Bank and Gaza, "Something also has to be done for the Palestinian

A radical education

'We live and breathe politics,' says Subhi, a fourth-year student at Bir Zeit University. BENNY MORRIS takes a look at the institution which claims to be the West Bank's 'intellectual heart and voice.'



Bir Zeit's new hilltop campus under construction.

Diapora - for those refugees and their children living in Lebanon, Syria, the Gulf states and the U.S. A solution taking no account of their rights will not last," he says.

Hallaj speaks vaguely of a "repatriation" programme as one possible answer to the refugee problem. They could be given the opportunity to return either to the West Bank or to pre-1967 Israel. "Perhaps few would wish to return to live under Israeli rule; certainly very few could be absorbed in the West Bank and probably none at all in Gaza. But the dispersed Palestinians must be given a choice," he asserts. According to Hallaj this is a "minimalist" Palestinian approach.

BUT OUTSIDE the civilized amenities of Hallaj's spacious office, beyond the smooth English and the benign manners of this charming, Florida-trained, dean soethos a sullen, tense university community. Housed in one large, sprawling building and in a

number of annexes, the West Bank's student elite projects a feeling of unabashed hatred and unmitigated resolve.

The new, hard-faced chief of public relations at the university, Mahdi Abd el-Hadi, well reflects this uncompromising current. An East Jerusalem lawyer who refused to work in the law under the occupation, Mahdi repeatedly denied our photographer permission to take pictures on campus or even of the building's facade. "It may provoke a riot," he said, only half-jokingly.

Indeed, the university has a history of hostility towards Israel. In 1973 Bir Zeit was closed for a fortnight by the military authorities following recurrent violent demonstrations. The institution's president, Dr. Hanna Nasir, was deported to Lebanon in November, 1974 for anti-Israeli activities. In 1976, according to a number of foreign correspondents, students and faculty members, the campus was "invaded" by baton-wielding Israeli

troops who clubbed students and damaged property. The Judea and Samaria command at the time denied the charge. A number of Bir Zeit students have been jailed as terrorists in the past, a Defence Ministry spokesman told me.

During the past year the university clashed with the military authorities over the employment of foreign guest lecturers and of Israeli Arab academics. Work and residence permits were withheld for months, rendering the stay of 10 lecturers "illegal." Two Israeli Arabs, Riyad Miflih and Munther Nijm, received restraining orders barring them from even entering the West Bank. The permits were eventually renewed following Bir Zeit's publication of the matter in the local and foreign press.

"We have attempted to conduct things quietly and to avoid trouble," says Ramsi Rihan, dean of Bir Zeit's Faculty of Science. "Bir Zeit has been relatively docile," he adds, smiling. But he feels that the military authorities

often appear to act on the assumption that the university deliberately embarking on a course of confrontation or is bent on scoring propaganda points at Israel's expense.

"We are a convenient scapegoat whenever there is trouble in the West Bank," says Rihan. "Last year most Bankers, 90 per cent of our students want an independent Palestinian state. And we are the West Bank's intellectual heart and voice."

BIR ZEIT lies some seven kilometres north of Ramallah on the ridge dividing the hills of Samaria from Judea. In 1964, it was founded in the village of Nabha Nasir, "a woman who was deeply interested in the welfare of other human beings" (in the words of the university catalogue). In the 1960s the school became an American-style liberal college, offering the first two years of courses toward a B.A.; two further years at the American University of Beirut to which Bir Zeit was affiliated were needed to complete the degree.

In 1974 Bir Zeit became independent, awarding its first B.A.s in 1978. The university is a member of the Association of Arab Universities and its degrees are recognized around the world. "The Hebrew University has admitted Bir Zeit graduates to M.A. programmes," says Rihan, a fact confirmed by Givat Ram officials.

In addition to arts and sciences faculties, a faculty of economics and commerce opened its doors this year and a school of engineering is scheduled to open in 1980. The university has a staff of almost 100 teachers.

Bir Zeit's growth rate in the past four years has been phenomenal, especially when compared with the lack of growth of Israel's universities since the Yom Kippur War. (There is irony here which few will miss.) The Israeli military authorities did nothing to halt Bir Zeit's expansion in recent years, despite the institution's obvious development as the intellectual centre of Palestinian nationalism anathema to the previous Labour government as well as to the current Begin administration. In 1976 the university had less than 50 lecturers and some 600 students. In 1977 the student body numbered 900. It now stands at 1,100 full-time students.

"We lack space. Otherwise we would expand even more rapidly," says Rihan. "This year we received 2,000 applications; we admitted 450 candidates." The university, says Rihan, is highly selective and takes only those with good grades in the *Tawjihi* (the Arab states' equivalent of the matriculation certificate).

A third of the faculty have doctorates; perhaps an equal number have bachelor degrees. Rihan's own entry in the university catalogue for 1977/78 reads: "Ph.D. Candidate, Columbia University."

Rihan says that "only preparatory and elementary courses are taught by the under-qualified lecturers." The students I spoke to found no fault with the level of teaching. "Most full-time lectures and seminars are handled by Ph.D.s and professors," says Nablun, a third year economics and Middle East studies major.

However, despite the large and well-educated Palestinian Diaspora, no leading Palestinian scholars from abroad have yet come to Bir Zeit to help put higher

education in Palestine on its feet. "I was somewhat uncomfortable with the proposition," Hallaj says that Prof. Shmuel Shihabi of Georgetown University might come to teach next year.

SHIHABI HAS Bir Zeit shied away from hiring any Jewish Israeli lecturers - even ones sympathetic to the Palestinian cause? The time is not yet ripe," says Hallaj. "Perhaps when a settlement is achieved in the Middle East."

A course in Hebrew language was introduced this year at Bir Zeit. It is given by an Israeli Arab, why not a native Hebrew-speaking Israeli. I asked several students. "Because the university is not hiring Israelis," I was told. "I am a third-year education and psychology major, said she had no objection to hiring Israelis. But Shihabi and Nablun were distinctly unsympathetic towards the idea. The prohibitions in Bir Zeit appear to extend to subject matter as well as to personnel. Jewish and Israeli history and culture are not taught except, as Rihan put it, as incidental elements in Middle East studies or in the university's "world culture" programme. "The university," he explained, "is too small to devote specific courses to such subjects."

But surely students living in such close contact with Israel might wish to know more about "family and proximity," counters Hallaj, a smile playing about his lips. "do not necessarily lead to understanding or appreciation. Besides," he adds, "I've noticed that Israeli Arab children are taught almost nothing in Israel's schools about Islamic history and culture."

A brief glance at the university's curriculum (1977/78) reveals a degree of high schoolishness mixed with rather unabashed tendentiousness. Perhaps this is as much a function of the academic level of the staff and the ideological fervour of the teachers and students.

Four courses are listed under the heading "Cultural Studies" - "Ancient Civilization," which covers everything from Egyptian and Mesopotamian civilizations, through Greece and Rome to the "Judeo-Christian cultures"; "Islamic, Middle Ages and Renaissance," tracing the Islamic contribution to Western civilization through the Middle Ages, the Renaissance and the Reformation; "Modern European Civilization," covering European culture from the Enlightenment to the present and dealing with Kant, Goethe, Hegel, Marx, Freud, Einstein, Marcuse and Sartre; and "Problems of the Third World," covering imperialism and the political, cultural and economic problems of the under-developed world and the works of Fanon, Bettelheim, Mao, Neruda, Guevara and others.

Bir Zeit's history department offers seven courses; all, save one, deal with Islamic and Middle Eastern history. (The university has a Middle East Studies department as well.)

THE STUDENTS and most of the teachers are native West Bankers. Usually they travel to their homes in the evening. Thus they live literally under the eye and continuous scrutiny of their elders.

Locally as well as politically, Bir Zeit is a microcosm of West Bank life and mores. Sex

before marriage is as rare on campus as off. The students I spoke to regarded it as inconceivable; parents as well as the community would simply not stand for it. Reading tastes too were of the Third World rather than the liberated Western campus variety. While available in Arabic translations, modern Western European and American novels are not much read. The proximity of Israel has not affected Bir Zeit in these respects. Some of the students attribute the lack of social change in the West Bank partly to a deliberate Israeli policy of maintaining the *status quo* in all fields.

In the course of their four years, all the university's students are required to put in 120 extra-curricular hours of "community work." This can involve physical labour in their home villages,

specifically train teachers to deal with illiteracy," he says. Rihan reflected upon the irony of the West Bank's 40 per cent illiteracy rate given the Palestinians' standing as the Arab world's most educated people.

Full tuition at Bir Zeit costs 120 dinars (about £6,000) per year, though fewer than half the students can afford the full amount. There is a comprehensive, graduated grant system. Fees contribute only some 25 per cent of the university's budget, he said. The rest is made up by private contributions, mostly from abroad and "mainly from a large number of small donors rather than from a small number of large ones." Rihan declined to expand on the institution's finances. However, local and foreign press reports indicate that funds are reaching Bir Zeit from official bodies and in large lumps. The Saudi government, for example, was recently said to have given \$8m. for the current year; some indirect funding by the PLO has also been intimated. Nonetheless, Rihan maintains that Bir Zeit barely survives from year to year.

OF THE 300 GRADUATES over the last three years, only about half have found appropriate work in the West Bank. And given the Bir Zeit rapid expansion it is unlikely that the West Bank's economy will in the future be able to absorb even that proportion of the graduates.

"Many of our graduates go abroad, either to continue their studies or to seek work," Rihan says. Many, he added, stay on in the West Bank, taking occasional employment as casual labourers, in the hope that "something will turn up." "An unemployed, unemployable class of academics is coming into being," say Nablun and Subhi, "and this is very bad for everybody."

Hallaj, Rihan and the students I spoke to all ascribed the graduates' employment problem to the economic underdevelopment of the West Bank, a situation they believe largely due to the policies of the military administration.

Hallaj and Rihan smile bitterly at the suggestion that perhaps the administrative delays and in the economic sphere were merely expressions of inefficiency of a type which also plagues Israel proper. "Perhaps, then, Israel would do well to withdraw and straighten out its affairs at home rather than export inefficiency," they recommend.

A LOOK AT Bir Zeit University should be profoundly depressing to thinking Israelis. There is an air of unreality about the political thinking on the campus: it normally aspires to far more than reality can conceivably concede. The dominant currents of thought are extremist and uncompromising, the desire to co-exist with or beside an independent Jewish state is almost non-existent. Perhaps time will undo what over 10 years of occupation have wrought; perhaps the autonomy plan, once implemented, will neutralize the slings and arrows of political impotence and humiliation.

But one thing is clear. Bir Zeit is training the future teachers and officials and leaders of the West Bank; and no autonomy plan will quench their passion for real political independence. If it were within their power, a Palestinian state would arise, side by side with the Jewish state - or on its ashes.

In centres in Bir Zeit itself and in some outlying villages, university teachers and students conduct literacy classes. "But the university is incapable of single-handedly solving this enormous problem," says Rihan. The centres, nevertheless, serve as a model for anti-illiteracy activists in other districts. In addition, "We



specifically train teachers to deal with illiteracy," he says. Rihan reflected upon the irony of the West Bank's 40 per cent illiteracy rate given the Palestinians' standing as the Arab world's most educated people.

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Mayoral merchandising

The contest between incumbent Shlomo Lahat and challenger Asher Ben-Natan for the mayoralty of Tel Aviv is as much a match between differing public relations techniques as between the two candidates, writes SARAH HONIG. Photos by LESTER MILLMAN.



Labour's Asher Ben-Natan rides a bicycle during visit to the Neve Shalom quarter; Likud incumbent Mayor Shlomo Lahat signs autographs while on campaign swing through Tel Aviv.

IT IS HARD to imagine two candidates with more contrasting temperaments than Chich (incumbent mayor Shlomo Lahat of the Likud) and Artur (Labour's challenger, Asher Ben-Natan).

Lahat, the dashing ex-general, is always outgoing and outspoken and sometimes even brusque. Ben-Natan, a former high-level administrator and diplomat, is more formal, reserved and, some even say, lacklustre.

Divergent personal styles do not necessarily determine the style of campaigning, as much of the strategy is plotted by others. Both candidates rely on public relations firms, both consult teams of aides, and there are the party functionaries to be reckoned with (as so in Chich's case and more in Artur's, whose election machine is larger).

But personality is certainly reflected in the candidates' performance, especially as the roles thrust upon them are perhaps incongruent with their natures. Lahat is not really in his element when forced to fight a defensive battle, but being the incumbent, he must stand by the record of the municipal administration functioning since 1974, times that were

not always easy. Ben-Natan must wage an aggressive, uphill campaign, with whose tone he does not always appear to be comfortable and whose slogans don't always seem to sit well with him.

The messages the campaigners are delivering are summed up best by the themes of their campaign films. The Lahat movie short is accompanied by the refrain "Lahat's Good-for-Tel Aviv," which is sung cheerfully to the tune of "The Battle Hymn of the Republic." The Ben-Natan film is dramatically entitled *A City Without Mercy*, referring to Tel Aviv, but calling to mind chilling images from a spaghetti Western. Lahat naturally must highlight the brighter side of the picture, while Ben-Natan has to emphasise the dark.

WITH RADIO and TV off limits to election propaganda, both candidates must contend with special problems. The electronic media offer instant exposure to thousands. The Ben-Natan camp perhaps more sorely misses access to the screen and airwaves, as Labour's candidate is in the fullest sense of the word a newcomer to the Tel Aviv arena.

His immediate problem is to make himself known to those whose votes he hopes to win. Hence the first ads of the Ben-Natan campaign, which preceded Lahat's by more than two months, did not contain attacks on the mayor but concentrated on introducing Labour's nominee to the public. These ads were mostly constructed around "archives photos," showing the Tel Aviv mayor hopeful with such departed greats as David Ben-Gurion and Charles de Gaulle. After months of campaigning and spending as much as IL180,000 for newspaper ads in a single weekend, his name is no longer unknown in town. Yet he still has problems in reaching the estimated 25 per cent of undecided voters and his image must still be enhanced.

UNABLE to avail themselves of time on Israel Broadcasting, both candidates have been making the most of advertising opportunities on Able Nathan's Voice of Peace. And as of the past week cinema audiences which pay to see features are treated to a Lahat film short and three of Ben-Natan's.

For those who make their way to Ben-Natan's campaign headquarters at Beit Arlozoroff (the old Ohel Theatre), there are free-of-charge screenings each afternoon of an 18-minute Ben-Natan film, as well as a Western comedy and a movie on surfing.

Ben-Natan's need for exposure is behind his persistent demand for a public debate with Chich. He sorely needs some sort of confrontation to add spark to his campaign. Lately he's been complaining that "Lahat declines even to mention my name."

This is all quite deliberate on Lahat's part. According to his aides, he can take no more foolish steps than to appear publicly with Ben-Natan, "and thereby attract attention to him and build him up. It doesn't bother us that Ben-Natan is starved for publicity. We do not plan to repeat former mayor Yehoshua Rabinowitz's 1973 error, when he helped draw attention to Chich by overreacting to his candidacy."

BUT THOUGH Lahat continues to ignore his challenger, he too has his problems. He cannot ignore the public, and denied access to radio and TV, he is forced to tour

neighbourhoods and to convince voters in parlour meetings. All this takes time and time is not what Lahat has much of, as he must also run the city.

The opponent he faces, however, enjoys the luxury of being a full-time campaigner. The Labour Party has even exempted Ben-Natan from attending campaign planning and organising meetings (with his place filled by Local Labour Council chief Dov Ben-Meir), so as to enable him to visit yet more Histadrut establishments, supermarkets, banks and department stores, where he stops to shake hands and talk about how filthy and congested Tel Aviv is.

While not responding directly, Lahat cannot altogether afford to ignore attacks on his administration. He points out that Tel Aviv's ill date back to the days of Labour control of cityhall. "Is Tel Aviv clean?" Lahat asks. "No, but it is cleaner than it used to be," he answers.

The Ben-Natan campaign covers a good deal of city territory and he often strikes a responsive cord in his audiences as he stands atop a decorated truck, serving as a platform, and lists the woes of



(From top) Ben-Natan seeks votes from department store workers; Lahat participates in street-corner gathering; Ben-Natan with Mordchai Meir at Ramat Hasharon; voter shows Polaroid photo autographed by the mayor.



the city. He enters such outlying neighbourhoods as Neve Shalom, with mobile stages and loudspeakers. There is a brief hand-shaking session, during which campaign workers distribute leaflets and hand out invitations to the Beit Arlozoroff movie shows. Often Ben-Natan is accompanied by Labour party celebrities, from Shimon Peres on down.

Some Likud mayoral hopefuls display photos of themselves with Menahem Begin. Lahat has not done so, feeling that the Prime Minister's coattails are not needed. Begin will make only one election appearance in Tel Aviv, which at best could have no more than booster value. So though he is generally seen as the front runner, Lahat too goes on the neighbourhood tour. Instead of Labour's mobile platform, his gimmick is the Polaroid camera. One of his aides snaps pictures of the mayor and passersby, and Lahat autographs the photos for his potential voters.

UNLIKE Ben-Natan, incumbent Lahat must also deal with critics, whether they give voice to legitimate complaints or shout out vague grievances. Lively exchanges usually develop as soon as the mayor appears on the scene and he is seldom without an answer. (He was recently accosted by a woman who complained about the garbage collection and pollution on the street where she lives. Asked for her address, it turned out that she was a Givatayim resident. Lahat quipped: "I certainly hope the voters don't exile me there.")

Lahat's position as the incumbent who must cope with criticism also determines the character of his parlour meetings. Questions, often critical, follow a short show of slides which the mayor narrates. Lahat does not dodge controversy and the evenings are seldom relaxed affairs. At times they are spiced with acrimony. Lahat is not above delivering an overly frank or stinging reply, which might ruffle a voter's feathers and not go down at all well with his apprehensive aides. Still, even the critics hardly ever mention Lahat's challenger.

LAHAT'S name, however, comes up quite often at the more sparsely-attended and far calmer Ben-Natan parlour meetings, where the conversation is preceded by the screening of the 18-minute film (whose cost aides decline to disclose) and which shows milestones in Ben-Natan's career and his views on what is wrong with Tel Aviv. He is not likely to anger anyone and has no critics on the municipal level. There are no flared tempers, no rising voices, but also no controversy or excitement in the air.

What does it all add up to and how will these differences in personality influence the voters? Only election day will provide the answer, though thus far both sides readily provide positive predictions and quote their opinion polls. But vote as Tel Avivians will, few of them are likely to recall much of this campaign. At best it will remain a fleeting memory.

In fact, apart from the campaign posters adding to Tel Aviv's littered look, there isn't much to remind residents that the race for the mayoralty is now in full swing. The candidates may be rounding the last lap, but unless the man-in-the-street has been invited to a parlour meeting or has chanced to shake a political hand, he could not be less aware of the fact that anyone is running.

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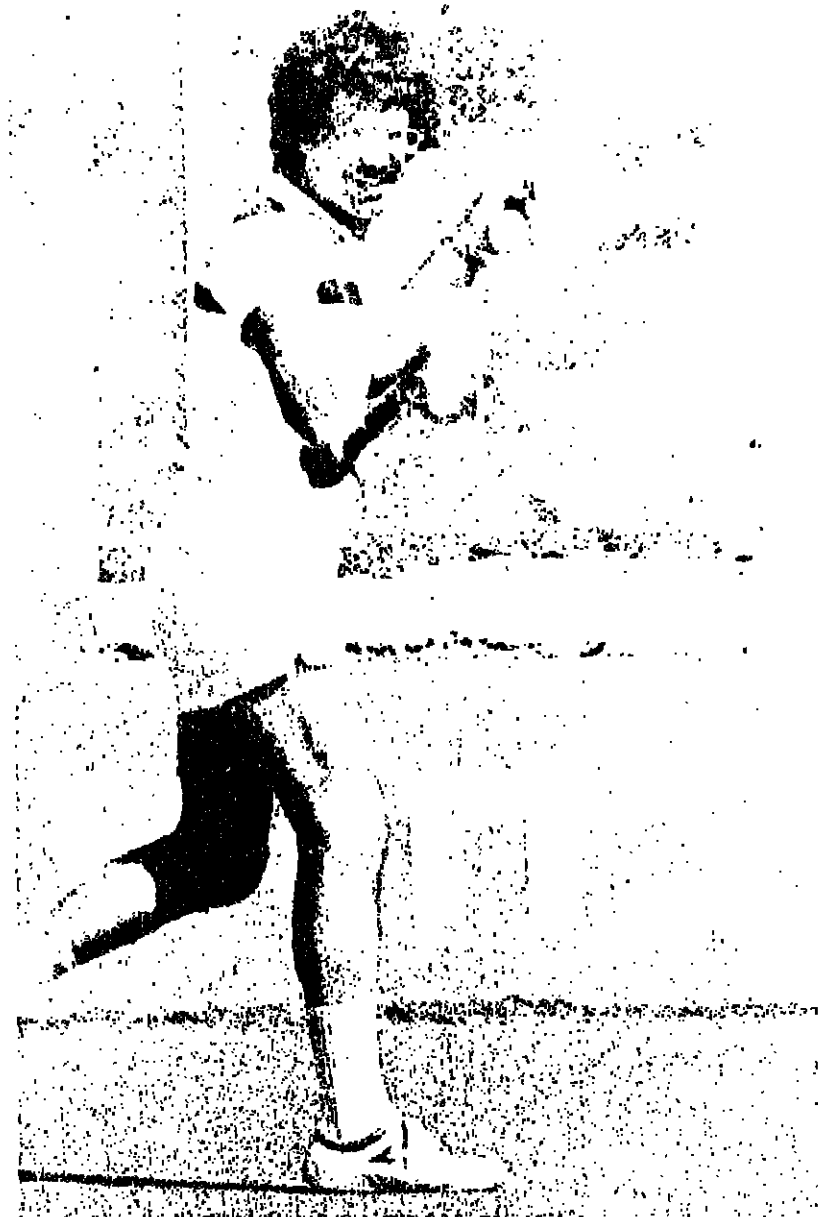
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(Lester J. Millman)

Score set and match

Stanley Sperber is a tennis player of note. More important, he is also musical director of the Rinat National Choir. CATHERINE ROSENHEIMER reports.



STANLEY SPERBER, who is just starting his second season as musical director and conductor of the Rinat National Choir, simply does not meet the usual expectations of a man in his position. Surely the conductor of the National Choir of the State of Israel should be balding and grey, wear horn-rimmed spectacles, belong to the era of the early pioneers, and naturally be rather hard to converse with, if you are not an expert on early Baroque choral composition.

Until recently, I had heard the melodious voices of Rinat only on the air. A recent invitation to a musical evening with the Rinat Choir just before their American tour, at the Herzliya residence of the U.S. Ambassador, provided a fine opportunity to correct my preconceptions.

It was a concert of superbly rendered choral works. The fine quality of the choir's voices and harmonies came as no surprise, but two other factors did: The conductor himself and the repertoire.

Sperber is as intense and deeply involved as any other conductor as he wields his baton before the choir. In the intervals between songs, when he turns to the audience to give an informal introduction to each work, he emanates charm, ease and humour. Sperber, in his mid-thirties, grew up in Brooklyn, was a high school basketball star ("until I stopped growing") and a tennis ace at Columbia University.

THE RINAT'S programme, both on that evening and during its current five-week coast-to-coast U.S. tour, includes biblical works, and international folk songs, from Babylonian Jewish hymns and traditional Sephardic melodies, with modern Hebrew compositions by Naomi Shemer.

There is also a range of light-hearted folk songs and nonsense and nursery rhymes by American, French, Argentinian and Swedish composers.

Renaissance choral works are given particular emphasis in the choir's repertoire. Indirectly, Sperber owes his later musical career to the Venetian Jewish composer of the 16th century, Salomone Rossi, and at most of Rinat's concerts, Rossi's *Hallelujah* is the opening work.

Sperber was a latecomer to music. As a child, he took piano lessons for 12 years. "When I got into my teens, I got a parental ultimatum: Choose between basketball or piano, and find some time for your studies, too. Naturally, I chose basketball."

At Columbia, majoring in mathematics and playing a lot of tennis, he also attended a harmony course. His professor needed someone to translate Hebrew Renaissance documents for his research, and Sperber, with a background of 12 years at a yeshiva school (co-ed, he emphasizes) and an interest in music, volunteered.

"I spent four years deeply involved with Salomone Rossi (1570-1630) and I think I can speak more easily about him than myself. He was not just the 'neighbourhood synagogue composer' of Venice, but a court composer, too, and we succeeded in compiling and printing his complete works, among them the earliest-known musical texts in Hebrew. I would certainly never give a concert without Rossi."

At the same time as he studied choral and orchestral conducting at the prestigious Juilliard Academy in New York, he became busy with the Hebrew-language New York University chorus he had founded — the Zamir Choral. The chorus con-

tinued for 12 seasons, and came to Israel in 1967 and 1970 to participate in the Zimra, and to sing with the IPO.

In 1970, it disbanded — for the simple reason that many of its members, and not least its founder and conductor, had all come to Israel on aliya.

Stanley Sperber takes pride in the "choral aliya" which resulted from the Zamir chorus: "It got to the point where each time we returned to New York after a concert tour in Israel, we would have distraught parents waiting on the tarmac, demanding to know where their children were, why they'd stayed behind."

"One boy left us in mid-tour to sign up with the paratroopers; we also 'lost' one of our girls to a member of the paratroopers. We mislaid about 10 members on average each trip. There are several former Zamir members singing with Rinat today, and with other choirs here."

Sperber's first post in Israel was as director of the Tel Aviv Philharmonic Chorus. Shortly afterwards, he became director of the Jerusalem Chamber Choir, too, as well as teacher of choral conducting at the Rubin Academy.

He and his family (his Israeli wife, Riki, is also a musician) live in Tel Aviv, and he became quite accustomed to his weekly shuttle between Jerusalem and Tel Aviv. But when he was offered the directorship of the Rinat choir last year in addition to his other commitments he decided that three choirs were too many: "After very lengthy searching for a replacement, my good friend Aharon Harlap took over the Philharmonic Chorus."

He is concerned that love of choral music is not encouraged in Israeli schools. In most countries, every school has its choir, yet

hardly any high school in Israel makes any attempt to develop choral or vocal culture.

The fact that none of the local choirs is fully professional also causes difficulties. Rinat's members include a pilot, a baker, music teachers, housewives and a wide variety of other professions.

To take five weeks off for an overseas tour is a major operation for them, he says. One leading male singer, who is in the army, simply cannot get away. The choir members' other occupations also make it hard to find rehearsal times suitable to all of them — "and it is a great effort for many of them to maintain their enthusiasm and practicing when they are doing two jobs and have families, too."

"In particular, we suffer from a dearth of male vocal talent — perhaps because most Israelis feel that singing is not a suitably masculine occupation."

When Sperber took over Rinat, founded 20 years ago by Gary Bertini, he "inherited" a chorus of 50 — and a complex social problem. Some of the members had been with the choir from the outset.

"By the age of 45, a singer's 'instrument' is definitely on the wane. It was very hard for me, as a newcomer, to persuade some of the choir's older members that they should perhaps retire; and the fact that I myself belong to the younger age bracket in the choir tended to split it into two conflicting generations. I think, we've overcome that now."

SINCE THE Camp David peace initiative, Rinat has included a Lebanese love song in its repertoire. Sperber believes the choir should sing in Arabic, as the national choir of a country with a bilingual culture, especially since it sings in so many other languages.

Rinat's current tour of the U.S. during which it will give 24 concerts, takes it from New England to New Jersey, into Canada, back to Indiana, Washington D.C., New York and Pennsylvania.

Stanley Sperber is particularly looking forward to the concert in Portland, Maine. For many years, he served as cantor on the High Holy days at Bath, Maine. This year, because of other commitments, he was unable to be there, but he expects "his" congregation to turn out in force.

In their tour, Rinat have sought a programme that is attractive both to Jewish communities and the general public: "We are the national choir of Israel, not a fund-raising tour. And we want to be judged, and attended, on professional, not Zionist considerations."

"At the same time, we cannot compete with the standards of a top American professional choir. I would say we are equivalent in standard to a good American university chorus."

Despite increasing musical commitments, Sperber continues his sporting activities: "I never could see myself wrapped up in music 24 hours a day — I have far too much energy."

He plays tennis in the national league and finds that, with increased activity and facilities in tennis training, it is becoming a little harder to beat the youngsters... and wishes there was the same degree of encouragement for choral singing as there now is for tennis.

Some time ago, he was offered a job as tennis pro at one of the big hotels. He turned it down, explaining apologetically that he had three choirs on his hands.

"Ideally," he says, "one choir and a part-time job as a tennis teacher would be just perfect."

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WHICH GORDON is the Gordon of Rehov Gordon?

This is not a question on which national unity is about to shatter. But the quest for the answer leads down such scenic byways that today's tour (not for inexperienced hikers) is a triple-trip through Gordonia, about which more later.

I must confess that I've had it wrong till recently. For years the name "Gordon" used to produce a rapid change of slides in my mind, colourful but inaccurate. First on the mental screen flashed an image of a Scottish Highlander, bagpipes and all. And then, with the embarrassment of getting a slide from the wrong country in by mistake, on would come a saintly man with a beard.

Wrong Gordon. Tel Aviv has three streets named after three different Gordons, though two of the names, to avoid confusion, are no more than hints to the wise; not to mention other Gordons in other cities here, and settlements and institutions as well. But which Gordon?

Rehov Gordon, the street of the galleries, which runs from the Municipality to the sea between Ben-Gurion and Frishman, is named after Yehuda Leib Gordon, "Yalag" (1831-1892) the greatest Hebrew poet of the Enlightenment. He had no beard; his chin was bare, in the fashion of a century ago, with a little fringe at the jaw.

The saintly man with the beard is, of course, Aharon David (Aleph Dalet, A.D.) Gordon, (1850-1922), the spiritual mentor of that pre-hippy wing of the Zionist labour movement which believed in individual self-realization through work on the land. He was born 25 years after Yalag, but his free-flowing beard makes Aleph Dalet seem either much older, or else far-out contemporary.

His romantic story has left a more lasting impact on many Israelis than any other Gordon; this, I suppose is why it is Aleph Dalet who occurs to the street idler who, in the absence of better information, might jump to conclusions about Gordons. I am afraid that Yalag, whose street it rightly is, left less of an impression on recent generations of students here who studied his writings at school.

ALEPH DALET does have a street in Tel Aviv. But since Yalag's street was already in possession of the name Gordon, it is called "Aharon David." On street signs and house numbers, "Gordon" occasionally follows the A.D. (in parentheses). It runs the short distance between LaSalle and Arlosoroff, parallel to Bernsteim.

This was originally a neighbourhood of Hladatru of officials, now turned into a pleasant little area handy to hotels and embassies, a bit north of Atarim basins, which makes it a (Nami) Square, which makes it a sorry site for the mystical philosopher of productive labour.

As is known to an inner circle of connoisseurs, there is yet a third Gordon among our streets — "Shalag," commemorating another writer, Shmuel Arie Leib Gordon (1806-1893), known for his multi-volume biblical commentary used in schools here.

Shalag, the smallest of the Gordon street trio, runs parallel to Yalag's Gordon, curving off Ruppin and dropping briefly down to the sea. And it is a wise passerby who knows the Gordonian acronym here, since the street signs give no inkling of Shmuel Leib Gordon, let alone that he has

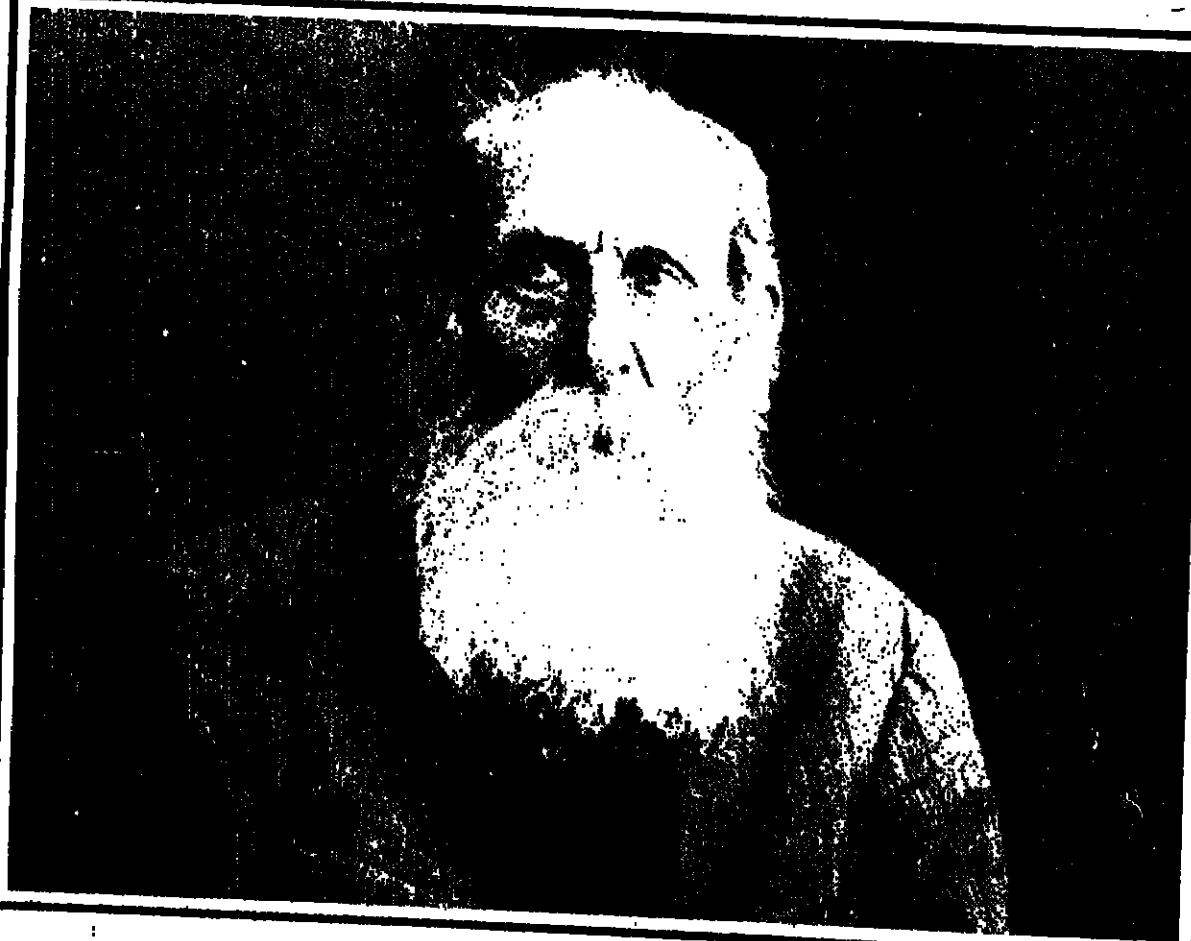
All in the (Gordon) family

STREET PEOPLE: 7

Tel Aviv has three streets named after three Gordons. And Rehov Gordon itself commemorates poet Yehuda Leib, and not the most famous of the Gordons, labour ideologist Aharon David, writes HELGA DUDMAN in another in her series on street names.



The Gordons. (Above left) Shmuel Arie Leib, (right) Yehuda Leib, (below) Aharon David.



been called a direct literary descendant of Yehuda Leib Gordon who, in turn, happened to be the brother-in-law of the Yiddish poet, Mikhal Gordon.

Gordon-wise, this is pretty confusing. It could have been even worse, for we do have a welter of Gordons, enough to form a proper clan with its own tartan plaid.

This essentially Scottish but also persistently Russian-Jewish name appears 75 times in the Tel Aviv phone book, not counting taxicab and cinema. There are 11 Gordons in the Encyclopaedia Judaica, and, in an almost entirely different list, 15 in Tishar's

Pioneers of the Yishuv. This does not take into account such exotic intelligibles as the English general Charles George "Chinese" Gordon, who spent a year's sabbatical here in archaeology, in 1884, before going to his death at Khartoum, this student of the Bible, a real English eccentric and "a heroes' hero," is commemorated in the Jerusalem's "Gordon's Calvary," the skull-shaped hill north of the Old City. He even lives forever in the Palestine Exploration Quarterly, which published his theories about the site of

Golgotha.

We might also remember Lord George Gordon, the third son of the Duke of Gordon, if only because he converted to Judaism. He was imprisoned for libelling the Queen of France and died in Newgate prison, an Orthodox Jew, in 1793. His name, I am sorry to say, is commemorated in the "Gordon Riots." These occurred when, while still a Protestant, he led a mob against the Catholics which became "an orgy of destruction and plunder."

Yet another, exotic Gordon brings us to Russia, the home of many of our Gordons. For Patrick

Gordon, raised in Aberdeen, was a famous Russian general who fought for Peter the Great, and when Patrick died, it was Peter who "with his own hand closed his eyes."

Nor can I resist dragging Lord Byron, whose little story is not far from Rehov Gordon, whose name I have seen listed in the index to a local map — "Byron, George Gordon."

BUT BACK to our own media, Gordonia. As many will recall, this was the pioneering Zionist youth movement set up in Gdula in 1923, after A.D. Gordon's death and named after him. At its height during WWII it had nearly 400 members, in Eastern Europe and the U.S. Its history in the photos during the Holocaust was heroic, good enough for TV documentation in the movement's archives at Kibbutz Hulda.

After a confusing series of splits and mergers, at which Zionist movements are so good, it was finally dissolved when the Iva Hakvutot Vohakibbutzim was founded in 1961. Its leader first start to finish was Pinhas Lavie, for whom a street has yet to be named.

Gordonia's principles include "building up the homeland education in humanistic values, creation of a working nation, renaissance of Hebrew culture and the labour of the individual." This is quite a mouthful, and will return to it and to Aharon David. But first, a little tour of two other Gordons.

At the foot of Rehov Gordon's street (Yehuda Leib Gordon, born Vilna 1831, died Petersburg 1892), the old Gordons Beach is now obscured by a wall of hotels. The sands here were, too long ago, the site of the Mahli Quarter shacks — squatters of Forties who kept the inside of their shacks immaculately clean (according to my informant) although the general area looked squalid.

I like to think — and who is going to prove me wrong — that Yalag (whom Bialik, a great admirer, called "the mighty hammer of the Hebrew language," and to whom Aleph Dalet expressed his indebtedness) would have found more food for thought, and by literature, among those who lived in the Mahli shacks than among those who occupy the air-conditioned rooms of the hotels built in their place. (And I remember correctly, much of the area was originally supposed to become a park; instead, it was whittled down, from the north, to make room for the hotels.)

This part of the beach was with Tel Avivians one day in September, 1939, when the immigrant ship Tiger Hill ran aground with its 14,000 refugees, some of whom managed to swim ashore and escape in the crowd.

A HUNDRED years earlier, Yehuda Leib was a scholarly little boy of eight, well on his way to becoming a prodigy at Bible, Hebrew grammar and Talmud; he was recognized as such (like so many of our streets) by the age of 14. By 17 he was studying European culture, French, English, Polish, German and Russian; what are students today complaining about? That he was limited to 10 humanities, for he later became a science editor, as well as literary critic, of a Russian Jewish monthly.

"Be a Jew at home and a human being in the street." This quotation from Gordon, which is

PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

Giora Feidman — Clarinet, Jewish Soul Music. (Khan, opposite railway station, Thursday)

JERUSALEM SYMPHONY ORCHESTRA — Gory Berlin, conductor; Alfreda Hodgson, alto; Alexander Oliver, tenor; Jules Bastin, bass; Tel Aviv Philharmonic Choir; Chamber Choir of the Rubin Academy of Jerusalem; Emek Hefet Choir. Berlioz: Romeo and Juliette, Symphony Dramatique, Opus 17. (Jerusalem Theatre, Tuesday, Wednesday, Thursday)

ISRAEL BACH SOCIETY — Jehoshua Etzion and Bill Freud play works for violin, harpsichord and organ by Bach, Telemann, Hindemith, Loeblair. (International Evangelical Church, 55 Hanev'im, Saturday)

ISRAEL BACH SOCIETY — Michiko Nishibe, koto; Eli Freud, organ. Japanese music and works by Bach. (Stella Marie Church, Tuesday at 7.30 p.m.)

Tel Aviv

ISRAEL PHILHARMONIC ORCHESTRA — Klaus Tennstedt, conductor; Eugene Ionesco, piano; Beethoven: Piano Concerto No. 4; Bruckner: Symphony No. 4. (Mann Auditorium, Series 2: Saturday, Series 3: Sunday, Series 4: Monday, Series 5: Tuesday)

Other Towns

HOLON CHAMBER ORCHESTRA — Details as for Tel Aviv. (Holon, Yad Lebanim, Saturday)

ENTERTAINMENT

Jerusalem

THE BEST OF SHOLEM ALEICHEM — Series of the famous Yiddish writer performed in English by Heinz Bernard and Michael Schneider. (Hilton Hotel, Monday)

THE BICYCLE THIEVES — Film (Italy, 1948) directed by Vittorio de Sica. (Israel Museum, Tuesday at 6 and 8.30 p.m.)

JAZZ — Danny Gottfried, piano; Aharon Kaminsky, drums; Peter Wertheimer, saxophone. (Pargod, Wednesday at 8.30 p.m.)

TEL AVIV

BENNY BOOM — Rock musical written by Shmuel Manor. (Bett Arlosoroff, 6 Bellinson, Saturday)

DANNY BEDROCK — (Little Tzavva, 30 Ibn Gvirol, tonight at 11)

DUDDY DOTAN — (ZDA House, 1 Daniel Prich, tonight at 10.45)

ISRAEL NATIONAL OPERA

Founding and producer: Edis de Philippe. Stage Director: Alexandru Saimberger. (Guest artist from Romania). Conductors: G. Singer, A. Taraki, A. Levanon.

LYRA — By Kaiman. Cast: Terry Gabor, Esther Baumweil, Miriam Laron, Elisheva Viala, Plante, Ben David, Scalavino, Ben

Shachar, Peor, Sharon, Joy Elisabeth Shatz, Dora Toledano, Kabil, Pollak, Chermi. (Tel Aviv, Saturday)

MIGNON — By Thomas. Cast: Miriam Laron, Esther Baumweil, Joy Elisabeth Shatz, Elisheva Viala, Scalavino, Plante, Kunli, Dora Toledano. (Jerusalem, Binyan Ha'oma, Monday)

RYLA — By Kaiman. Cast: Terry Gabor, Esther Baumweil, Miriam Laron, Elisheva Viala, Plante, Ben David, Scalavino, Ben

Shachar, Peor, Sharon, Joy Elisabeth Shatz, Dora Toledano, Kabil, Pollak, Chermi. (Tel Aviv, Saturday)

LYRA — By Kaiman. Cast: Terry Gabor, Esther Baumweil, Miriam Laron, Elisheva Viala, Plante, Ben David, Scalavino, Ben

Shachar, Peor, Sharon, Joy Elisabeth Shatz, Dora Toledano, Kabil, Pollak, Chermi. (Tel Aviv, Saturday)

LYRA — By Kaiman. Cast: Terry Gabor, Esther Baumweil, Miriam Laron, Elisheva Viala, Plante, Ben David, Scalavino, Ben

Shachar, Peor, Sharon, Joy Elisabeth Shatz, Dora Toledano, Kabil, Pollak, Chermi. (Tel Aviv, Saturday)

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Shachar, Peor, Sharon, Joy Elisabeth Shatz, Dora Toledano, Kabil, Pollak, Chermi. (Tel Aviv, Saturday)



Nurit Galron, the popular Israeli singer, in her own show tonight at the Haifa Technion.

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

ABOVE AND BEYOND — By and with Oded Teomi. (Pargod Pookel Theatre, 94 Bessale, Saturday)

ASTOUNDING DEED — Based on stories of the kabbalah. By Dani Horowitz and Ya'akov Raz. Directed by Ya'akov Raz. (Khan opposite railway station, Saturday, Monday, Tuesday and Wednesday at 8 p.m.)

EMMA ZUNE EL ZAHIR — Adaptations of two stories by J.L. Borges. (Pargod, Thursday)

FORWARD BETAR — By Ilan Roman, about football fans and fanatics. (Bett Ha'am, 11 Bessale, Tuesday at 8 p.m.)

L.S. DIONYSOS — The title is a combination of L&D and Dionysos, the mythological god of wine. The play is about intoxication — the pushing, shouting contemporary Israeli kind. Written and directed by and with Niko Nikai. (Pargod, Tuesday)

MONSIEUR GORE HUNTING — Produced by the Cameri Theatre. (Jerusalem Theatre, Saturday)

TEL AVIV

APPOINTMENT BOOK — By Jean Claude Carriere. With Yossi Banal and Gita Munte. (Bat Dor Theatre, 30 Ibn Gvirol, tonight at 8.30 and 11.30)

HOMEWARD BOUND — Yehoshua Sobol's play set in Tel Aviv on November 26, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Small Hall, Monday and Tuesday)

LOOK BACK IN ANGER — Baerheba Theatre production of the play by John Osborne. (Tsavva, 30 Ibn Gvirol, today at 8 p.m.)

L.S. DIONYSOS — (Little Tzavva, 30 Ibn Gvirol, Monday at 10.30 p.m.)

A MIDSUMMER NIGHT'S DREAM — A Shakespeare comedy produced by the

Shabtal. Based on the commedia dell'arte by

Shabtal. Based on the commedia dell'arte by

Shabtal. Based on the commedia dell'arte by

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Shabtal. Based on the commedia dell'arte by

Habimah Theatre. Directed by Omri Nitzan. (Habimah's Large Hall, Saturday at 8.30 p.m.; Sunday at 5 and 8.30 p.m.)

PLEASANT — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tsavva, tonight at 9; Thursday at 8.30 p.m.)

THE RUBBER MERCHANTS — All about rubber contraptions. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tsavva, Saturday at 8 and 10.45 p.m.; Wednesday at 8.30 p.m.)

THE SHADOW BOX — By Michael Christopher. About three terminal cancer patients. Directed by Hanan Strik. (Habimah's Small Hall, Saturday and Sunday)

THE TREE CLIMBER — By Egyptian playwright Tawfik Elhikim. Translated by Hanna Amit Kochavi; directed by Zippi Pina; music by Yossi Marhatim. (Tsavva, Tuesday at 8.30 p.m.)

UNCLE VANYA — The Cameri's production of the play by Chekhov, translated by David Avidan. (Cameri, 101 Disengoff, Wednesday and Thursday)

THE UNDERWORLD MAN — From Dostoevsky's "Diaries of the Underworld." Adapted and directed by Asher Tsarfati. (Little Tzavva, Tuesday at 10 p.m.)

WHAT ARE WE GOING TO DO ABOUT JENNY? — An extremely silly comedy about a septuagenarian lady who has just discovered sex, champagne and other good things in life; a vehicle for Hanna Maron who makes the most of it. (Cameri, Saturday through Tuesday)

WINTER FUNERAL — By Hanech Levine. (Habimah's Large Hall, Monday and Tuesday at 8.30 p.m.)

YASNA GOREN — A new play by Yosef Bar Yosef about a labour politician with surprises, and his politically ambitious young wife. Has some mildly entertaining moments amidst all that nonsense.

THE ROOSTER IN LOVE — by Ya'akov Shabtal. Based on the commedia dell'arte by

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Shabtal. Based on the commedia dell'arte by

Carlo Goldoni. (Haifa Municipal Theatre, 90 Pevnor, Saturday through Wednesday at 8.30 p.m.)

Other Towns

THE ENDGAME OF KIBYAT GAT — Based on the story by John Auerbach and directed by Nola Chilton. About a Kibbutz drama circle attempting to produce Beckett's "Endgame." (Hertziya, Yad Lebanim, Thursday at 7 and 9 p.m.)

FORWARD BETAR — (Eilat, Sunday; Eilat, Eilat Cinema, Monday at 9 p.m.; Ared, Community Centre, Wednesday at 9 p.m.)

L.S. DIONYSOS — (Baram, tonight)

A MIDSUMMER NIGHT'S DREAM — (Bett Shean, Tuesday)

FOR CHILDREN

THE COLOURS THIEF — Moral play by Hilol Mittelputnik. (Ofira, Sunday at 11 a.m.)

COUNTDOWN TO DANGER — Film in English. (Jerusalem, Israel Museum, Thursday at 3.30 p.m.)

BRECHT BERTHO ZOUTA — Play by the Children and Youth Theatre, written by Moshe Ben-Shaul. (Rehovot, Beit Ha'am, 10 day at 8.45 and 10.30; Revivim, Sunday at 10 a.m.; Ared, Matinees, Monday at 9 and 11 a.m.; Merhavim, Beit Ha'am, Tuesday at 10 a.m.)

FLIGHT INTO ASPACE — Play with music and movement. (Shlomi, Matinees, today at 10; Givat Olga, Cinema, Monday at 10 a.m.; Tzaf Hacharmel, Cinema, Tuesday at 9 and 11 a.m.)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. (Hed Hasharon, Tuesday at 9 a.m.)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

Tel Aviv Cinemas

Commencing Saturday,
October 28, 1978

ALLENBY
11th and last week
* WALTER MATTHAU
* GLENDA JACKSON
* ART CARNEY
* RICHARD BENJAMIN
HOUSE CALLS

BEN-YEHUDA
11th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
* JANE FONDA
* JON VOIGHT
* BRUCE DERN



Coming Home

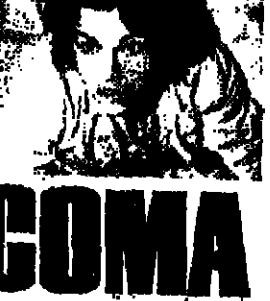
CHIEN
8th week
* RICHARD BURTON
* ROGER MOORE
* RICHARD HARRIS
* HARDY KRUGER
10, 4.30, 6.45, 9.30



CINEMA ONE
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
CRASH

CINEMA TWO
Little Shraga
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

DEKEL
7th week
7.15, 9.30
Number one
suspense thriller!



ESTHER Tel. 225610
7th week
DRIVER
* RYAN O'NEAL
* BRUCE DERN
* ISABELLE ADJANI

GAT
8th week
Pretty Baby
Adults only
* KEITH CARRADINE
* SUSAN PARANSON
* BROOKS SHIELDS
4.30, 7.15, 9.30

DRIVE-IN CINEMA
Tonight at 10, 12.30
Un Homme et Une Femme
(A Man and a Woman)

8th week
at 10
Walt Disney's Treasure of Matecumbe

Israel Premiere
Starting Saturday at 7.45, 9.45
RAVENOUS INVADERS
CONTROLLED BY
A TERROR OUT IN SPACE...
COMMANDED TO
ANNIHILATE THE WORLD!



PHASE IV
When you can't scream anymore!
* MAYO SIMON
* PAUL S. RADIN
* SAUL BASS
* JANE FONDA
* JON VOIGHT
* BRUCE DERN



George Glenda Segal Jackson

A Touch of Class
4.30, 7.15, 9.30
Seven Stars Colour

HOD
Israel Premiere
Tonight at 10
Weekdays 4.30, 7.15, 9.30
Major Charles Hode has come home to war!



ROLLING THUNDER
another shattering experience from the author of "Taxi Driver"
Seven Stars Colour

ONLY
8th week
THE BISHOP'S BEDROOM
4.30, 7.15, 9.30

LIMOR
8th week
4.30, 7.15, 9.30
* JOAN COLLINS
* OLIVER TOBIAN



MAXIM
Israel Premiere
Tonight at 12
Weekdays 4.30, 7.15, 9.30
A Touching Love Story



I NEVER PROMISED YOU MARRIAGE
(Violette et Francois)

MOGRABI Tel. 298851
8th week
4.30, 7, 9.30

The Harold Robbins people. What you dream... they do!

HAROLD ROBBINS' The Betsy



LAURENCE OLIVIER ROBERT DUVALL, KATHARINE ROSS
United Artists

PARIS Tel. 286600
5th week
ALLEGRO NON TROPPO
From Friday 10, 12, 4, 7.15, 9.30

FEER Tel. 448795
10th week
AN UNMARRIED WOMAN
* JILL CLAYBURGH
* ALAN BATES
4.30, 7.15, 9.30

OPHIR
8th week
The greatest stuntman Alive!
BURT REYNOLDS



Starting on Saturday
4.30, 7.15, 9.30

RAMAT AVIV
Tonight at 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
Walt Disney's
WONDERFUL WORLD
(8 Oscar prizes)

ROYAL Tel. 35851
8th week
WE ARE NOT VIRGINS
Adults only
4, 7.15, 9.30
Mal. at 4: Lady is a Tramp

SHAHAF
4th week
Tonight 8.45, 11.30
Saturday, Weekdays 6.30, 9.15
AGATHA CHRISTIE'S
DEATH ON THE NILE



PETER USTINOV, JANE BIRKIN, LOIS CHILES, BETTE DAVIS, MIA FARROW, JON FINCH, OLIVIA HUSSEY, L.S. JORAN, GEORGE KENNEDY, ANGELA LANSBURY, SIMON MACOONKINDALE, DAVID NYLEN, MAGGIE SMITH, JACK WARDEN
Directed by JOHN GUILLERMAN
Stiller Film

STUDIO Tel. 295187
8th week
The Goodbye Girl
* RICHARD DREYFUS
* MARSHA MASON

TORELET
8th week
The Last Remake of Beau Geste
* MARY FELDMAN
* ANN MARGRET
* PETER USTINOV
* MICHAEL YORK
4.30, 7.15, 9.30

PARIS Tel. 286600
5th week
ALLEGRO NON TROPPO
From Friday 10, 12, 4, 7.15, 9.30

FEER Tel. 448795
10th week
AN UNMARRIED WOMAN
* JILL CLAYBURGH
* ALAN BATES
4.30, 7.15, 9.30

ZAFON Tel. 448085
8th week
Nous Irons Tous Au Paradis
7.15, 9.30
Mat. at 4.30
Robin Hood

TEL AVIV Tel. 281181
3rd week
4.30, 7.15, 9.30
THE SWARM
is here!



TEL AVIV MUSEUM
8th week
THE LACE MAKER
4.30, 7.15, 9.30

Ramat Gan Cinemas
Commencing
Saturday, October 28, 1978

ARMON
8th week
PRETTY BABY
Adults only
4, 7.15, 9.30
Mal. at 4: Lady is a Tramp

HADAR Tel. 728822
8th week
LE SEX SHOP
7.15, 9.30

LILY
8th week
Take the Money and Run
* WOODY ALLEN
7.15, 9.30



ORDEA
8th week
A PIECE OF ACTION
A detective comedy
* SIDNEY POITIER
4, 7.15, 9.30

RAMA
8th week
NACHTZ AND THE PRIVATE
In colour
Sat. and weekdays 7.15, 9.30
Mon. and Wed. also 4.30

RAMAT GAN
8th week
THE OTHER SIDE OF MIDNIGHT
8 and 9
Due to length of film, the public is requested to come on time.

Herzliya Cinemas
8th week
HOUSE CALLS
* WALTER MATTHAU
* GLENDA JACKSON
* ART CARNEY
7, 9.15

TIFERET HERZLIYA
8th week
THE OTHER SIDE OF MIDNIGHT
8, 9
Wednesday at 8 only

Petah Tikva Cinemas
8th week
THE DEATH DIMENSION
Saturday 7.15, 9.30
Weekdays 7.15, 9.30

Netanya Cinemas
8th week
LITTLE SHRAGA
Saturday and Tuesday 7, 9.15
Wednesday and Thursday 4.30, 7, 9.30

Halifa Cinemas
Commencing Saturday
October 28, 1978

AMPHITHEATRE
A great suspense film
* JOE DON BAKER
in
THE PACK
Adults only
4, 6.45, 9

ARMON
8th week
GRAY LADY DOWN
* CHARLTON HESTON
* DAVID CARRADINE
4, 6.45, 9

ATZMON
8th week
RICHARD DREYFUS
(Oscar 1978)
* MARSHA MASON

CHEN
8th week
THE GOODBYE GIRL
4, 6.45, 9

EDEN
8th week
H BOMB
* CHRISTOPHER MITCHEUM
* OLIVIA HUSSEY
4, 7, 9

EDISON
Turkish Film
THE STORY OF A WOMAN
With singer Mervat Tazgan
4, 7, 9

HABIBAH
8th week
GOLDFINGER
4, 6.45, 9

KFIR
10th week
* JANE FONDA
* JON VOIGHT
* BRUCE DERN

COMING HOME
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9.15

MORIAN
8th week
HESTER STREET
6.45, 9

ORDAN
8th week
* GEORGE SEGAL
* GLENDA JACKSON
In a most amusing film
A TOUCH OF CLASS
Saturday, Monday 7, 9
Weekdays 4, 7, 9

ORION
8th week
A new French hit
WHAT IS SEX?
Adults only

ONLY
Winner of 2 Academy Awards
David Lean's
RYAN'S DAUGHTER
* ROBERT MITCHEUM
* SARAH MILLES
* TREVOR HOWARD
* JOHN MILLS
Owing to length of film, porfs. at 8, 9

FEER
8th week
* WALTER MATTHAU
* GLENDA JACKSON
* ART CARNEY
* RICHARD BENJAMIN
HOUSE CALLS
Weekdays 4, 6.45, 9

RON
Manahem Golan's
THE URANIUM CONSPIRACY
* ASSI DAYAN
6.45, 9

SHAVIT
8th week
SILVER BEARS
* MICHAEL CAINE
* JANE FARRAR
* OLIVIA HUSSEY
* MARTIN BALMAN

Jerusalem Cinemas
Commencing Saturday,
October 28, 1978

ARNON
8th week
IL SAPROFITA
4, 7, 9

EDEN
8th week
H BOMB
* CHRISTOPHER MITCHEUM
* OLIVIA HUSSEY
4, 7, 9

EDISON
Turkish Film
THE STORY OF A WOMAN
With singer Mervat Tazgan
4, 7, 9

HABIBAH
8th week
GOLDFINGER
4, 6.45, 9

KFIR
10th week
* JANE FONDA
* JON VOIGHT
* BRUCE DERN

COMING HOME
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9.15

CINEMA 1 ON/O
in Jerusalem Cinema
In Kiryat Yovel
Friday 27.10 at 2.30:
2001: A SPACE ODYSSEY
Dir.: Stanley Kubrick
Sat. 28.10 at 6.45, 9.15:
2001: A SPACE ODYSSEY
Sun. 29.10 at 7.15:
THE SEDUCTION OF MIMI
With: Glenda Jackson
Mariangela Melato
Mon. 30.10 at 7.15:
ZABRISKIE POINT
Dir.: Antonioni
Tues. 31.10 at 7.15:
JESUS CHRIST SUPERSTAR
Wed. 1.11 at 7.15:
THE CONFORMIST
Thurs. 2.11 at 7.15:
CAZOR-82

MITCHELL
8th week
HAROLD ROBBINS' The Betsy

Weekdays 4, 6.30, 9.15
Saturday 6.30, 9.15

ORGIL
8th week
PURPLE TAXI
Weekdays 4, 7, 9

ORION Tel. 222914
5th week
an unmarried woman

* JILL CLAYBURGH
* ALAN BATES
4, 6.30, 9

ORNA Tel. 224788
8th week
The funniest comedy of the year

THE GOODBYE GIRL
* RICHARD DREYFUS
(Oscar 1978)
* MARSHA MASON
4, 6.45, 9

RON
8th week
DRIVER
4, 7, 9

SEMADAR
8th week
LOOKING FOR MR. GOODBAR
6.45, 9.15

SMALL AUDITORIUM BINYENI HA'OOMA
Friday at 8: Withering Heights

NEW YORK, NEW YORK!
* LISA MINELLA
* ROBERT MISO
7, 9
Mat. at 4: Wopdlook

IL SAPROFITA
A handsome but mule-divinity student becomes companion to a crippled boy and lover to his wealthy mother. In search of a cure he sets off with the child to Lourdes. Sick sexual-religious satire set in Italy. Adults only.

HOUSE CALLS
Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

THE OTHER SIDE OF MIDNIGHT
Based on Sydney Sheldon's best selling novel about his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

UN HONNE ET UNE FEMME
Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

THE OTHER SIDE OF MIDNIGHT
Based on Sydney Sheldon's best selling novel about his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.



Peter Ustinov, with Billy Attmore and Johnny Dunn, in Walt Disney Productions, 'Treasure of Matecumbe'.

FILMS IN BRIEF

THE BEDROOM OF THE RISHOP - Italian director Dino Rid presents a tale woven with all of the possible components: lust, love, money, jealousy, murder, a nun, a skeleton in a closet, and beautiful scenery. Each of the major characters is lusting after something or somebody as they frolic between palace, hotel, island, hotel, but the story never quite makes itself clear.

COMA - Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME - Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without belittling scenes or politics, condemns war and questions the meaning of mankind. Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DEATH ON THE NILE - Based on the book by Agatha Christie. Star-studded cast includes Peter Ustinov, David Niven, Bette Davis and Mia Farrow.

DRIVER - Ryan O'Neal as a talented getaway driver and Bruce Dern as The Detective dedicated to catching him give us an hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unspectacular, the chase and stunts are extraordinary.

THE GOODBYE GIRL - Sparks fly when struggling actor Elliot Garfield and twice-filmed Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unimpressive, odd-couple romance ends happily ever after. Richard Dreyfuss and Marsha Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

GRAY LADY DOWN - A nuclear submarine sinks after a mid-ocean collision and its crew waits nearly fifteen hundred feet below the surface for rescue. Special navy equipment is utilized in this dramatic disaster film and, though the story is weak, the film manages to hold us in suspense throughout.

HESTER STREET - Sympathetically depicts the dilemma of Shetland Jews from all over Europe in adapting to the mores of their adoptive country - the U.S. Steven Keats plays the assimilated Jew who has preceded his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

UN HONNE ET UNE FEMME - Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

HOUSE CALLS - Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

THE OTHER SIDE OF MIDNIGHT - Based on Sydney Sheldon's best selling novel about his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

UN HONNE ET UNE FEMME - Claude Lelouch's beautiful film about a widow and widower who meet through their respective children and fall in love. With Anouk Aimee and Jean Louis Trintignant.

THE OTHER SIDE OF MIDNIGHT - Based on Sydney Sheldon's best selling novel about his wife (Carol Kane) and son to America and tries to eradicate his old self by rejecting her.

FOUR YEARS ago they were four unknown singers, just demobbed from the Army Entertainment Corps. Their very first attempt to put together a show in the commercial theatre proved to be one of the all-time hits in Israeli light entertainment.

"Hakol Ovair Habibi" had, admittedly, some very solid professional backing in the persons of director Zadok ("Zeddy") Zarfaty, musical director Elad Shrem and lyricist Ehud Manor; but none of the team behind the show, a revival of Israel and International hits of the 1950s, ever expected it to run for three years and 800 performances, as well as a month's tour of North and South America.

Achieving such immediate success was both unexpected and very flattering for the "Hakol Ovair Habibi" group. "But it made it extremely difficult to decide upon a formula for a new show," says Ami Mendelman. "We no longer have the surprise ele-

Cup of nostalgia

CURTAINRAISERS / Catherine Rosenheimer

ment we had when we were new and unknown, and we have to live up to our audience's expectations. "For the past year we've been looking for a theme for a new show. Although we didn't intend to put on another evening of nostalgic music and songs, we finally decided to move on from the 1950s to the 1960s, called back Zeddy Zarfaty to edit the material and direct the show again, and here we are with *The Espresso Generation*.

The "Hakol Ovair Habibi" group took its name from the title of one of the Israeli 1950s songs from their first show. They are, in private life, three boys and a girl, Ami Mendelman, Kiki Rotstein, Yuval Zur and Shlomit Aharon, all

across with verve, humour, and as a series of medleys of the differing song styles of the decade. The 1960s, of course, generally meant Elvis and Connie Francis, Chubby Checker, Cliff Richard, Paul Anka, Tommy Steele, the Italian craze, the rock, the shake, the hully-gully and bossa-nova beats, and most of all, The Beatles, at whom a special "salute" is directed in the second half of the programme.

IN ISRAEL, things were rather different in the 1960s. Foreign pop music was considered a potentially dangerous influence on the youth. In 1968, a heated Knesset debate was held to decide whether the Beatles should come here on tour — and their visit was vetoed. Kiki recalls being thrown out of his youth movement for owning, and daring to play, an electric guitar.

Zeddy recalls with amusement the days of the "Havra Salonit" — "The Parlour Society." "Kids

who, like myself and many of my friends, forsook the youth movements and patriotic folk music and folk dance for such sophisticated as rock music, and who danced the twist and the samba at parties instead of the hora, were considered immoral."

In his selection of Israeli music of the 1960s, he has contrasted the "Eretz Israel" traditional, melodic songs of the time, with the first Israeli attempts at imitating foreign trends in pop music.

He includes the popular cafe songs of the late Yohanan Zarai, the popular neighbourhood songs of the day by Naomi Shemer, Rika Zarai, Hava Alberstein, the Geshar Hayarkon Trio, the Gashash Hahiver, Arlik Elimelech, and music from the stage shows of the decade.

Personally, I find it somewhat alarming that the music I remember from my own teens has already entered the category of "nostalgia." None the less, the

well contrasted, professionally edited selection of international and local 1960s music in *Espresso Generation* makes an enjoyable evening of light entertainment.

RUMOURS that Farrah Fawcett-Majors is soon to pay us a real live visit are definitely well-founded, though the date has not yet been fixed. Farrah, who quit the *Charlie's Angels* TV series in favour of a \$3m. contract with the Fabergé beauty products concern, will be arriving here for a lavish commercial promotion to boost sales of a new range of hair care products that bear her name. Shalom Forthaus of Lon, the local agents for the concern, says that he has been assured that Israel will be included on Farrah's high-powered PR tour schedule this year and that he will be informed "at least two weeks in advance."

Two years ago, the same company signed up model Margaux Hemingway on a similar promo-



The 'Hakol Ovair Habibi' group.

tion jaunt, terming her the "Million Dollar Babe." Even allowing for galloping inflation, it seems that Farrah has got

herself a profitable deal...but then she is the "real life" wife of bionic Superman Steve Austin "The \$6 million man" (in private life Lee Majors) and not merely the glamorous granddaughter of a famous novelist.

HAIM TOPOL is, it seems, a man of his word. When we last interviewed him, almost a year ago, and reminded him that he had not appeared on stage in Israel since *Fiddler* in 1985, he answered "I don't want to promise that I'm not going to be doing a show here soon...as a matter of fact, I have been made a serious offer...to appear in a straight play."

We now learn from Oded Kotler, general manager of the Haifa Theatre, that Topol is to play *Othello* in a production directed by Kotler. Rehearsals will probably start early in 1979.

FILM DIRECTOR Avraham Heffner is currently shooting *Front Page Story*. As a long-

awaited change from the current wave of Israeli-nostalgia themes, this is the story of a young woman journalist, played by Tali Nativ, and a woman press photographer, played by Elly Zabko. Oded Kotler also takes a leading role.

FIFTEEN Beduin last week pitched their tents in the foyer and patio of the Tel Aviv Sheraton for an 18-day Beduin Festival. The Beduin are cooking, baking pitof, playing music and dancing in the plush seafront hotel, all for the benefit of tourists and visitors who can now spare themselves the exertions of a trip to the Negev.

During the day, sweet tea and bitter coffee are being served, with full traditional Beduin meals in the evening (at Four Star Hotel: IL300 for an evening's entertainment). A local fashion designer will be presenting his "desert inspired" fashions.

BATSHEVA Ballet soloist Rina

Shonfeld appeared last week at a gala evening at the London Coliseum, in a programme which included top international dancers such as Margot Fonteyn and Rudolf Nureyev.

Rina presented extracts from her programme "Solo Strings." The gala was held in memory of British dancer Paul Clark, a former member of the London Festival Ballet, who met a sudden death two years ago. All proceeds were in aid of a dancers' scholarship fund in his name.

FOR THE EIGHTH successive season, Tel Aviv's Tzavta is renewing its popular 11:11 series of Saturday morning concerts. Last week's opening concert was given by the Kibbutz Chamber Orchestra, conducted by Noam Sherif. This year's programme will include all concerts in both the Kibbutz and Holon Chamber Orchestras' series, as well as performances by leading Israeli and visiting musicians. □

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Together again

Haim Shapiro

THEATRE MANAGERS are mainly concerned with the size of their audiences, but the director of Jerusalem's Tzavta club, which is to reopen tomorrow night after more than a year of inactivity, says that he is interested in programmes that will attract small crowds as well as large ones.

For example, the club is planning a series of Wednesday night poetry readings in various languages. This week, Yehuda Amichai will read poems in Hebrew and Antoine Shamas will share the programme in Arabic. Later poetry evenings will feature work in Spanish, Russian, French, Yiddish and English.

The management is not worried

that some of these evenings — in which the poetry will be read and discussed without translation — will attract only a small group of listeners, but rather is concerned that those interested in poetry have a chance to express themselves.

Dan Goldblatt, the 23-year-old immigrant from the U.S. who is directing the newly renovated Tzavta ("Together") on King George Street, says the purpose of the club is to promote "progressive culture." He stresses that although the club is run by Mapam it suffers from virtually no political strictures and will serve as a platform for many views.

Other weekly performances include a Tuesday evening cinema show and discussion, with at least one night a month devoted to



Poet Yehuda Amichai.

young Israeli directors. On Thursday evenings folk music fans will be able to hear songs originating anywhere from Nashville to San'a. This week will feature Gallery Brass, a bluegrass group from Eilat Dor which has won international acclaim.

The folk evenings will also include at least one night a month when anyone can come and play.

FRIDAY nights are to be reserved for classical music, with a formal concert once a month and the other evenings devoted to music in an informal, coffee-house atmosphere. Next week, the concert will open with the Jerusalem String Trio.

Saturday night will be theatre night. The first offering will be Moshe Kalif's one-man performance of Dostoyevsky's *Notes from the Underground*.

All this will run together with daytime classes and workshops, IL50. Reservations will be as well as with discussion groups. The latter includes a South American group interested in

politics, a Yiddish-speaking circle and a forum on the problems of Zionism and Socialism.

Classes will also be held by the Jerusalem Drama Workshop for children and adults. The group plans to produce open-air shows to be performed in Jerusalem neighbourhoods, and there will be dance classes in jazz, classic and modern styles.

Goldblatt stressed that the club is open to suggestions and will be available to groups "of sufficiently high level."

The club has had trouble in the past from neighbours who objected to the noise and Goldblatt pointed out that the coming programmes are of a quiet nature. The management, he said, is "sensitive to the fact that Tzavta is in a residential area."

In keeping with the popular character of the club, admission prices will range from IL15 to IL50. Reservations will be accepted for some programmes. Tzavta's telephone number is 02-227621.

McShane's dizzying pace



Ian McShane (also star of "Disraeli") in "What Would You Do?"

THEY BEAT us to it again. After appearing on Jordan TV for several weeks, Disraeli, a four-part series about the British prime minister and confidante of Queen Victoria, begins tonight on Israel TV (21.20).

Ian McShane, who played Christopher Marlowe in the Will Shakespeare series, portrays Benjamin Disraeli, the devastatingly handsome dandy of Italian-Jewish descent who exploited his amorous adventures with society ladies to further his career.

These romances are strongly featured in the series, culminating in his relationship with Mary Anne Wyndham Lewis, wife of a Tory politician who helped Disraeli into parliament.

Many scenes of the series, written by David Butler, directed by Claude Whitham and produced by Cecil Clarke (who lists Will Shakespeare among his numerous credits) were filmed at the original locations, including Disraeli's homes, which still stand.

Sandwiched later between Disraeli and Hawaii 5-0 is a notable performance of Rudolf

MEDIA WEEK / Daphne Raz

Nureyev with the Royal Ballet of Denmark in Aureole, a ballet music by Handel (22.25).

An important note for spaced-out trekkies — Star Trek is moving up and has graduated to Sunday's children's programmes. As the schedule switches over we are treated to two episodes this week, one on Friday afternoon (16.00) and one on Sunday (17.30).

WE WERE due to meet Ian McShane again on Sunday in Charles Humphries' TV drama series about famous entertainers. What Would You Do? But that programme has been postponed. Colours of the Rainbow, is due to the postal engineers' sanctions, which blocked out TV last Wednesday. Labour relations permitting, we'll have two episodes of The Brothers this week — on Sunday (22.00) and, as usual, on Wednesday.

Monday's drama The Playboy of the Western World (21.30) by John Millington Synge draws heavily on Irish folk speech, customs and scenery. The play, written in 1907, only two years before Synge's death, is considered his masterpiece. The story of an Irish lad accused of killing his father, but hailed by some as a hero, caused a riot when first staged, but has since been accepted as a classic of

modern Irish drama. Tuesday's entertainment spot splashes a little tropical colour on an otherwise drab TV week with Beautiful Tropical Land (21.30). Brazilian songs translated into Hebrew by Ehud Manor and recorded at Kibbutz Brur Hayli.

On the radio we are invited to listen to Star (Radio 2nd, Saturday, 12.05). Michael Ohad's new series about famous entertainers. The week's programme, "All Colours of the Rainbow," is dedicated to Josephine Baker. Born in a slum in the U.S., this great singer became a star at the Folies Bergeres, was decorated for her activities on behalf of the French Intelligence during World War II and brought up 11 adopted children of all races in her "peace village."

Basketball fans who have been waiting for the opening of the European Cup can tune in to Tel Aviv Maccabi's first game against Turkey's champion, Atakotah of Istanbul broadcast live from the Yad Ellahu stadium (Thursday, 20.30). As usual, TV House will only let us know at the last minute whether it will broadcast the games.

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say you saw it in THIS WEEK IN ISRAEL

Beckett in the boondocks



(Left to right) Rami Danon Zadole and Dori Ben-Zeev in "Endgame in Kiryat Gat." (Below) Samuel Beckett.

THE ACTION of *Endgame* in Kiryat Gat, by Nola Chilton and Itzik Weingarten, takes place in the eponymous town located "on another planet," as we learn from the introduction by John Auerbach, the author of the short story on which the play at the Haifa Theatre is based.

As for the people inhabiting that planet, Auerbach sees them as "good, hard-working, honest, simple folk, who do their best to make their living."

And lest one should think that all the good, simple people of Kiryat Gat do is work for a living, we also learn that they are endowed with a capacity for thinking. "This annoying tendency to think," the author writes, "prevails occasionally in places where you'd never suspect it. In Kiryat Gat, for instance."

The gist of the play is a confrontation between the simple, honest people of Kiryat Gat and *Endgame*, the play by Samuel Beckett which describes the existential tragedy of the human condition in symbolic terms.

The show starts promisingly enough on a light note, as we see the amateur drama group of Kiryat Gat rehearse a revue glorifying the achievements of the local council.

The director of the show is Hayim Mizrahi, a barber who was born in Morocco and who therefore sees himself as a representative of French culture in Kiryat Gat, as shown in his dress and speech.

The female star of the show is Mazal, who in private life helps her father sell watermelons; but, determined to become another Gila Almagor, acts and dresses like those girls one sees at night living the roadshow.

The male contingent includes Benz, the handsome, muscular garage mechanic who is more interested in football than theatre. He joined the group as a favour to Hayim. And Morris, the Rumanian-born photographer's

THEATRE

Mendel Kohansky



helper, really wants to be a magician.

On the margin of the cast is Malka, Hayim's wife, who can lift a leg with the rest of them though she is very pregnant, which is her normal state.

THINGS KEEP skipping along their merry way, the actors doing their own things while a desperate Hayim tries to mould them into a show expressing his own artistic aspirations. Then out of left field appears a creature from another planet (to borrow the author's metaphor) — Max, an American actor and director. It matters little how the Afro-coiffed, safari-suited man with his cameras and sound equipment and fluent Hebrew spoken with a fake American accent got to Kiryat Gat and stumbled onto the rehearsal.

sal of "Oh, the Council!" What matters is that Max wants them to perform under his direction Beckett's *Endgame*.

Whether the authors and director intended it that way or not, Max comes across as a total nut, a sickie trying to solve his own problems at the expense of the Kiryat Gat people. He is indeed a creature from another planet. He communicates only with himself, he tries to make the people understand a play which even he fails to understand, and succeeds only in making a total mess of things.

ACCORDING to the author's introduction, "The people of Kiryat Gat are mostly blessed with ignorance of the very cruel terms of the human condition; unless, of course, they start thinking for themselves." Which they do, thanks to the ministrations of the nut with Beckett's text. And when the play ends, so does the innocence of the noble savages. The people of Kiryat Gat know by now what had never occurred to them before: that life is full of suffering, that there is sickness and old age, and that death awaits us all.

Take away the profundities and the sufferably patronizing attitude of those responsible for the show, and *Endgame* at Kiryat Gat is an enjoyable little play, especially in the first part, before the nut from another planet appears. There are many funny lines in the text, and director Nola Chilton stages many amusing scenes with a generally attractive cast. It consists of Rami Danon as the barber-director, Arnon Zadok as the mechanic, Ofra Weingarten as the would-be Gila Almagor, Itzik Weingarten as the nut, Tehila Shmueli as Malka, and Dori Ben-Zeev as the photographer's helper. The latter is a natural, effortless comedian. I recognized him as that character who keeps popping up in the television show *Od LaMiz*. I much prefer seeing him on the stage. □

Signs of bad taste

Katherine Whitehorn

valuable as a souvenir of the Eiffel Tower (though in fact it is worth buying something in one of their regular plastic carriers — their opaque green keeps the light off washed potatoes and so stops them going mouldy).

Swank shops in all our big cities are bursting with objects carrying the maker's initial — so much so, in fact, that half of them mean absolutely nothing to the uninitiated; and the clear-eyed, unstatus-conscious young are just as bad with the name-tags on their jeans.

What on earth makes people

want to carry other people's advertising around on themselves in this way? I once heard an expert say that "the little mark on your shirt which shows you paid twice as much for it as you need have done" is there to forestall criticism.

You don't have to ask whether or not the shirt is a ghastly colour so long as it's plainly Jaeger; if it's recognisably the Charles Eames chair no one is going to ask whether it's actually comfortable to sit on (it isn't); the great pity of it is that no one has yet figured out a way of stopping people noticing what you really smell like by rushing at them with a box marked Lanvin.

THE ECONOMICS of it is simple enough: the great design names make far more selling their brand names to people who want to print their initials on boxes and wallets and trousers than they ever do actually designing anything — though the more it goes on, of course, the less guarantee there is that the master's own hand ever drew so much as a squiggle on a scrap of paper.

But the "security" of a brand name actually indicates the exact opposite. Isn't it the girl who has real confidence in her bottom who would dare to cut off the Levi or Jeanius or Wrangler mark? Did 18th-century dukes insist that Chippendale put a big "C" on his chairs to show the doubting that they really came out of his workshops?

If people really knew how to tell a beautiful glass from an ugly one, would people ever leave the

stickers on as they do? (One firm actually provides stickers that can be stuck back on the glassware once it's been through the dishwasher.)

Of course not — it's a mark that you don't trust your own taste that you carry these signs around. Me, I'm prepared to take a stand on everything with K on it except K Shoen, which don't suit me; or the glass bottle that my children gave me with "M" for Mummy on it (just like Beth embrodering "M" for Marmee in *Little Women*).

And if I ever find anyone called Henry Isambard Silas I shall not rest till I've rustled up another called Harold Ezekiel Rastus Smith and brought them together. The way things are going, they'll soon be the only guys in the world prepared to make HIS and HERS bath towels. (Ofns.)

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Flapdoodle

Ephraim Kishon

FIRST THE good news: after months of indecision, Zalman Shechtermann & Co. resolved to publish Reuven Bar-On's novel *The Sell-Out*. Mr. Shechtermann himself invited the young author to his office.

"We'll print 300 copies for a start," he announced solemnly, "and then we'll see."

The young novelist was too excited to speak, and Shechtermann placed a fatherly arm around his shoulders and personally showed him to the door.

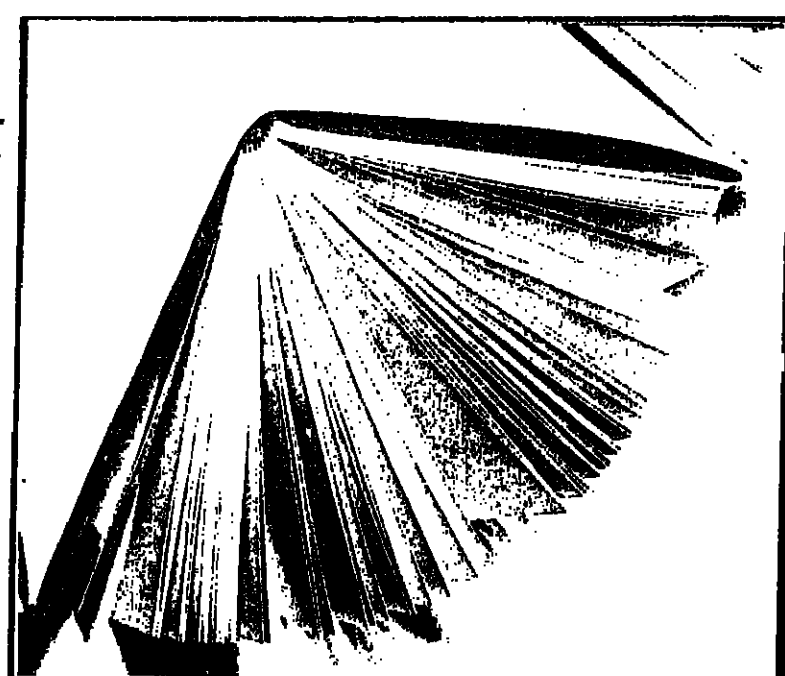
"I know, my boy, I know — 300 is a bit scrumpy, but people don't read as much as they used to. In fact, they don't read at all."

"What do you mean don't read?" said Bar-On. "We're the People of the Book!"

"So we are," the publisher agreed, "and the average Israeli is very proud of his books. Very careful of them, he is: keeps them in a neat row on his shelf and never touches them. Or if he does it's to glance at the last page. Or look for the juicy bits. Mostly, though, he only reads the flap. So go home, my boy, and write me a nice flap for your book."

"Me?" said the young writer uneasily. "You mean I, myself...?"

"Who else?" said Shechtermann. "No one knows more about you and your novel, right? Anyhow, who do you think writes those panegyrics on bookflaps if not the authors?"



"And the authors don't mind doing it? I mean, well..."

"Na, nobody knows it, so what's it matter? Besides, they have no choice. Me, as the publisher, I certainly can't write it, because for that I'd have to read the book, and then I'd be prejudiced, see? Listen, if an author can't write his own flap then what can he do? Wait, let me show you."

Shechtermann went over to his desk and picked up a page of neatly typed flap material.

"Here's what Finkelstein has given me for his latest: 'Israel's most popular storyteller, whose previous collection took the country by storm, offers his vast public a veritable feast of prose.' That's the sort of thing I want, see? Now go home, my boy, and lay it on with a trowel. No false modesty, eh?"

BAR-ON went home, planted himself before his bookcase and

read some dozen flaps for inspiration. Then he sat down and with blushing cheek wrote the first lines about himself:

"His haunting prose, his keen insight and his profound grasp of human motivation make Reuven Bar-On one of the most outstanding young writers of our day."

Whereupon he went and looked at himself in the mirror and spat at his face and tore up what he had written and dropped the scraps into the dustbin and went to bed greatly relieved.

"No," he whispered into his pillow, "no literary prostitution for me."

Next morning Bar-On woke up and heard an inner voice telling him that after all it was the oldest profession on earth. So he went to the kitchen and fished the compliments out of the dustbin and stuck them together with adhesive tape. Then he read over what he had written and decided he hadn't

really exaggerated that much, though perhaps he'd better add a few adverbs.

"His stunningly haunting prose," the new version began, "his piercingly keen insight, and the veritable magic of his grasp..." Flushed with creative joy, Bar-On was beginning to feel that here, for the first time in his life, he was reading the bare, unvarnished truth about himself.

Towards noon he flew into a sudden rage.

"What do you mean one of the most outstanding young writers?" he scolded himself. "You are the youngest and the most outstanding writer of the whole bloody lot!"

The reaction soon set in, however. A great wave of shame and disgust swept over Bar-On, and he picked up the flap-to-be between thumb and forefinger, dropped it into the toilet, flushed it down and felt greatly relieved.

That evening, passerby saw a young man prowling the streets and muttering to himself: "A literary giant...like a comet...a meteor..."

"Poor fellow!" said the passerby. "He's got to write a flap for his book."

Next morning Bar-On tore up every single draft he had written and threw the scraps out of the window with a sigh of relief. Then he went out for a little stroll in front of his house, collected the stuff from the pavement and went home and burst into tears and rang up Shechtermann.

"Shechtermann," he groaned into the receiver, "I can't do it. I'm dying of shame."

"That's all right," said the publisher crisply, "dead authors sell better. Besides, I've just had a piece of bad news: *Hawaii 5-0* is coming back on the telly. Frankly, I doubt if this is the best time to publish..."

Young Bar-On rang off, snatched the flap ms and made for the publisher's with such haste that he dropped three superlatives on the way. He flung the page contemptuously at Shechtermann and stood there hating himself while Shechtermann cast his eye over it. "Hm, not bad," said the publisher at last. "Needs just a tiny bit of cutting. See? I told you only the writer himself could give an authentic picture."

Shechtermann picked up a pen, changed a few words, cut a phrase here, added one there, and gave a satisfied nod over his final version, which read:

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Bar-On came and read it over the publisher's shoulder.

"This is the flap?" he asked hoarsely.

"Yes," said Shechtermann. "Why?"

"But you said the author himself always wrote it..."

"Oh, well," said Shechtermann. "If you insist." And he picked up his pencil again and wrote "Author's Statement" under the text.

Reuven Bar-On slunk out of the office, went home and proceeded to hang himself. Presently he felt the rope getting rather tight about his neck — afraid it'd strangle him, he cut it and felt greatly relieved.

Translated by Miriam Arad, by arrangement with "Maariv"

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HERZLIA

AS FOR the chicken, it was listed on the menu as Chicken Mishkenot Harolim. The waitress described it as covered with vegetables. The vegetables in this case were thinned asparagus and potatoes. When I made my way under them, I found that the chicken - grilled - was quite good. I suppose there must be some people who think thinned peas are a treat to eat in a restaurant, but I don't know them.

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After the tourists have gone

MATTERS OF TASTE / Haim Shapiro

WITH THE increase of tourism in Israel, a new type of eating place has sprung up - the self-service restaurant providing lunch for tourist groups.

Many of these establishments simply close in the evening, when the tourists are safely put away in their hotels. One that does not close is located in Mishkenot Harolim, the Beduin Tents, a tourist attraction near Government House on the Hill of Evil Counsel.

The restaurant, a sprawling glassed-in building, offers one of the more spectacular views in Jerusalem. On the evening we went, a pert young waitress escorted us to our table and brought us our menus.

WE BEGAN our meal with a selection of cold salads, which looked suspiciously like the same goodies that were offered to the tourists at lunchtime. None the less, they were quite good. The dishes included a corn salad, rice salad, egg salad and julienne sausage and vegetable salad.

The two items that most impressed us were marinated eggplants and peppers which had been peeled and cut into strips. All the offerings were fairly bland.

With the meal we ordered a bottle of Cabernet Sauvignon red. This involved a small amount of sacrifice on my part, as I had ordered chicken (my companion had a steak). In any case, one does not have to drink a particular colour wine with a particular dish.

AS FOR the chicken, it was listed on the menu as Chicken Mishkenot Harolim. The waitress described it as covered with vegetables. The vegetables in this case were thinned asparagus and potatoes. When I made my way under them, I found that the chicken - grilled - was quite good. I suppose there must be some people who think thinned peas are a treat to eat in a restaurant, but I don't know them.

The steak, with mushrooms, was also a very nice piece of meat. It was covered with a layer of onions in wine sauce. Over these were the mushrooms, thinned, which luckily did nothing to detract from the fine flavour of the meat and sauce.

From the taste of the meat one had the distinct impression that the cook was a South American, rather than a Beduin.

One would probably be best off ordering simple grilled meat in such a restaurant. The South Americans have done almost as much for grilled meat in Israel as they have for ice cream.

As it happened, there was no ice cream available. We ended our meal with Turkish coffee and two types of cake - a very rich chocolate cake and an apple strudel, both products of one of Jerusalem's better bakeries.

By this time the restaurant was beginning to fill up with a young crowd taking advantage of the fact that this is one of the few places open on Friday night in Jerusalem.

The bill for two came to IL400. On the whole, it was a very pleasant meal in a pleasant atmosphere.

On the fancy side

BRIDGE George Levinrew

AVISHAI Kallifon of Kibbutz Givat Haim Ihud, playing with Dov Glik in a Tel Aviv tournament, was in a tough contract. His fancy way of making the contract was certainly imaginative and colourful, but he overlooked a simple direct way.

Love all

Glik North
Kallifon South
♠ A Q J 8 2
♥ K 4 3 2
♦ A 10 6 5
♣ A

West (D)
♠ A 10 9 8 7
♥ K 3
♦ K 5
♣ A J 3 2

East
♠ 8 7 6 5
♥ Q J 8 5
♦ Q 7 4 3
♣ 8

A LOW DIAMOND was played from dummy. East covered with the queen and declarer won with the king. Then, in order, came the spade king, the diamond nine, the club ace. Then the club queen was covered by the king and

trumped in dummy, while East discarded a diamond. The diamond ace was won a trick, and another diamond lead was ruffed by East and over-ruffed by South. Now the club ten was covered by West's Jack and ruffed in dummy. Here was the end position with declarer needing two more tricks:

The bidding was to reach a four spade contract, also colourful and venturesome.

The spade ace won the first trick; the diamond eight was then led. At this point declarer had a relatively good count of the hand. The spade ace was probably a singleton, since West didn't continue to play the suit: the diamond lead was the likely top of a doubleton; clubs and hearts could each well be a five card suit. South could count on only eight or nine winning tricks, so a coup was necessary to make the contract. Here is how Avishai did it.

The diamond ten was played and South had to win either two or three of the last four tricks.

When East played the diamond queen on the second trick, Avishai overlooked an easy play. The diamonds in dummy were established and South could win three spades, the ruff of a heart, five diamonds and the club ace. It would have been somewhat more complicated if East had not played the diamond queen on

Jerusalem Bridge Federation on reaching her 90th year. □

WEFELY DUPLICATE GAMES

at 8.00 p.m.
Ashdod - Tuesday: "Matnes," Quarter "E"
Ashkelon - Monday: Cafe Meadan, Afrida
BeerSheva - Monday: Mokif, High School 3
Eilat - Tuesday: Wizo House
Haifa City - Monday, Thursday: Beit Hagafen
Central Carmel - Sunday, Wednesday: Beit Hachidim
Ness Ziona - Tuesday: Beit Abba Khoushy
Ramat - Tuesday, Thursday: "Heychal Hachayal"
Ramat - Monday, Tuesday, Thursday: Country Club
Jerusalem - Wednesday: Diplomat Hotel
Kiryat Haim - Tuesday: Beit Nagler
Kiryat Tivon - Sunday: Beit Hahistadrut
Nahariya - Monday, Thursday: "Calypso Club" near swimming pool
Netanya - Monday, Thursday, Blue Bay Hotel, Rishon Ein Hachadai
Northern Region - Thursday: Givat House, Kibbutz Ayot Ha-Shahar
Pardess Hanna - Sunday: Wizo Club
Be'erot - Monday: Free Mason Centre
Savyon - Sunday, Country Club
Tel Aviv - Wednesday, Thursday: Dukas Club

REQUEST FROM A READER: Mrs. Huc Wagshal of Jerusalem, tel. 42297, would like to join a social rubber bridge group.

□ A reader has asked "What is silent bidding?" In championship play, in order to avoid inferences from partner's tone of voice and from his facial expressions, a screen is placed diagonally above and across the table, and players indicate their bids by placing specially prepared bidding cards where the other players will see them. This method is used in many major international events.

□ Dorothy Hayden Truscott, the wife of the New York Times bridge editor, advises that to become an expert you need luck and a good partner. □ Mrs. Natti Hirsch has been awarded an honorary membership in the

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Neolithic Figurines from Shear Hagolam.
Those Were the Days. What is a self-
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Picasso's Women. An exhibition of prints
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Igael Tumarkin: Five variations on the
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Tel Aviv Museum, 27 Sderot Shaul Hamelech, Exhibitions: Constructivism in the Art of the 20th Century. Arnold Newman — portrait photographs. "Le Bateau qui s'enfonce" — film. Musical presentation (audio-visual presentation in Hebrew).

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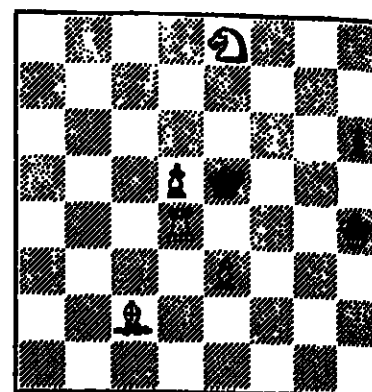
VISITING HOURS
 Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./Fri. and Sat. 10-2.00
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Problem No. 3443  
**E. VARDENER, Germany**  
*Deutsche Schachzeitung, 1939*

Kk4: R4d; B2d; N5d; P5d, s4 (s)  
Kc5; Ph5. (3)

White mates in four (4x)

**SOLUTIONS.** Problem No. 3443  
(sweeney). 1. B1d Bc3, B7d, B7c, Q3h, c4, a4, a3, a2, a1, a2, Q4g, Q7g, Qc5, Qc3, Qc2, Q4g, Qc5, Qc3, Qc5, Qc3.

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IN THE 32nd and final game of the Korochnoi-Karpov match, Korochnoi nerves apparently gave way, playing the Petro-Ufimov defence he lost precious time in organizing the attack on the queen side, got into severe time trouble, errand lost a pawn. By the time the game was adjourned on the 12th move, his position was hopeless. Without resuming play Korochnoi resigned and the longest match in the world championship history was over. It lasted exactly three months and ended with Anatoly Karpov retaining his title by a one-point margin.

**V. KORCHNOI**      **A. KARPOV**

31st game

1. e4 e5 2. f3 d5 3. f4 Nd7 4. e4 d5 5. Bc3 Bc7 6. 0-0 7. Bd3 Bf5 8. Qf3 Qc7 9. Qc2 10-0 11. Bf3 Bf5 12. Bg4 Nd7 13. Bf3 Nd8 14. Bf3 Bf5 15. Qf3 Qd7 16. Qf3 Nd7 17. a4 Bc7 18. Rf1 Nd8 19. a5 0-0 20. Nc4 Bf5 21. Nd5 Nd8 22. Kf1 Nd5 23. Kc2 Nd5 24. Kd3 Re8 25. Nd5 Nd8 26. Nd5 Nd8 27. Nd5 Nd8 28. Nd5 Nd8 29. Nd5 Nd8 30. Nd5 Nd8 31. Nd5 Nd8 32. Nd5 Nd8 33. Nd5 Nd8 34. Nd5 Nd8 35. Nd5 Nd8 36. Nd5 Nd8 37. Nd5 Nd8 38. Nd5 Nd8 39. Nd5 Nd8 40. Nd5 Nd8 41. Nd5 Nd8 42. Nd5 Nd8 43. Nd5 Nd8 44. Nd5 Nd8 45. Nd5 Nd8 46. Nd5 Nd8 47. Nd5 Nd8 48. Nd5 Nd8 49. Nd5 Nd8 50. Nd5 Nd8 51. Nd5 Nd8 52. Nd5 Nd8 53. Nd5 Nd8 54. Nd5 Nd8 55. Nd5 Nd8 56. Nd5 Nd8 57. Nd5 Nd8 58. Nd5 Nd8 59. Nd5 Nd8 60. Nd5 Nd8 61. Nd5 Nd8 62. Nd5 Nd8 63. Nd5 Nd8 64. Nd5 Nd8 65. Nd5 Nd8 66. Nd5 Nd8 67. Nd5 Nd8 68. Nd5 Nd8 69. Nd5 Nd8 70. Nd5 Nd8 71. Nd5 Nd8 72. Nd5 Nd8 73. Nd5 Nd8 74. Nd5 Nd8 75. Nd5 Nd8 76. Nd5 Nd8 77. Nd5 Nd8 78. Nd5 Nd8 79. Nd5 Nd8 80. Nd5 Nd8 81. Nd5 Nd8 82. Nd5 Nd8 83. Nd5 Nd8 84. Nd5 Nd8 85. Nd5 Nd8 86. 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**A. KARPOV** **V. KORCHENKO**  
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what I come up with when I ask former students about him, became a motto of the *maskilim*, but it represented only the early period of Gordon's thinking, when he believed, in the spirit of liberalism, that education and reform could solve the Jewish problem. When Russian liberalism gave way to *pogroms*, Gordon, disillusioned, advocated emigration to the west, especially America. He was not enthusiastic about the Holy Land under the Turks; and, anyway, as he wrote in the spirit of Ahad Ha'am, "our redemption can come about only after our spiritual deliverance."

Yalag's troubles with his fellow Jews, especially the religious establishment, were more bitter than those with the Czarist authorities — who once imprisoned him because of accusations by the Hasidim. He considered inflexible rabbis the source of much evil, and they returned the compliment.

It has been suggested that Yalag was the anonymous author of a pamphlet published in Vienna in 1877 (also attributed to Durael) proposing a Jewish state in Palestine under British sovereignty; but it has also been suggested that Gordon was "more afraid of theocracy in a Jewish state than he was of the Sultan."

He fought for the poor and the oppressed — including women in traditional Jewish society. His poem *Koza shel Yod* (The Point on Top of the Yod) is cry for the liberation of women from rigid orthodoxy: "*Hebrew woman, who knows your life? In darkness you came and in darkness shall go...*"

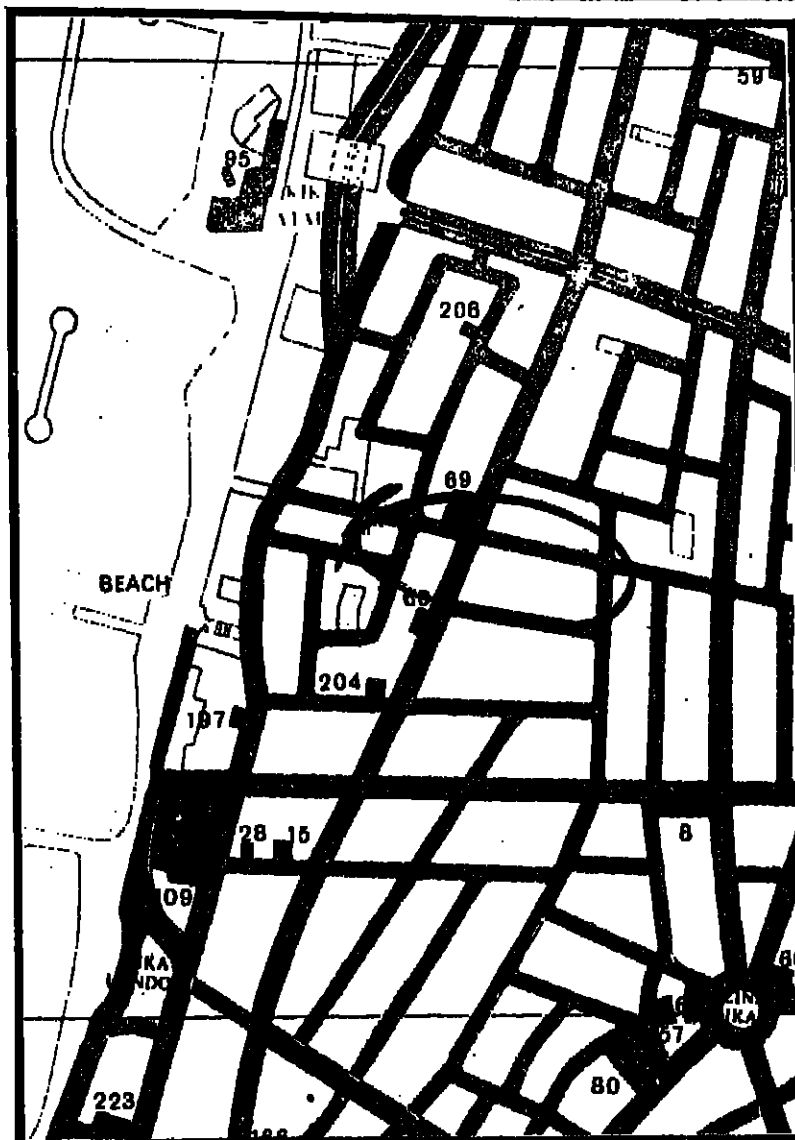
At the same time he warned against the total rejection of Jewish values which he feared might include discarding the Hebrew language. "Perhaps I am the last of Zion's poets," he wrote, "and you the last readers." How differently it all turned out, up where Gordon crosses Dizengoff, dotted with boutheux with names written in Hebrew.

NEAR THE sea, where Gordon crosses Ruppin, we jog to the left and find ourselves at Shalag. This is a tiny street whose pavement is often obscured by cars; with an enormous villa enclosed by a wall, a charming house being bulldozed, and the "Technocrat" painting contractors.

Shmuel Arif Leib Gordon came to Jaffa from Lithuania in 1898, taught at the Hovevel Zion school, returned to Warsaw and journalistic work, then came back to settle here in 1924. His translations include *Kting Lear*, his *Olam Katan* was the first Hebrew children's newspaper, and his biblical commentary in every pupils school bag. His own children became an integral part of the local scene — one son was the director of Mosad Bialik, another was chief physician of the Ministry of Defence, and the third a member of Kibbutz Mishmar HaEmek.

Shalag is intimately connected with other Tel Aviv streets: Frishman and Ahad Ha'am printed his poetry, and Rehov Yehosah, which runs into him from the south, commemorates his brother-in-law, the Yiddish poet who settled in the U.S.

AND NOW, moving a bit north across Ben-Gurion, we come to Alephi Dalei; saint, rebbe, guru, impractical old dufter, a burden to his friends; but also an inspiration. His life, recently recalled on the radio, is the most richly romantic of our Gordons. He is the best remembered in theory, the least, aimed against in practice.



(Below left) Lord George. (right) a caricature of him in 1787.



(Below left) Lord Byron. (Right) Charles Gordon



When I inspected his pleasant little street recently, with its balcony gardens and houses ranging from nostalgic one-storey to modern multi-storey, the only sounds of manual labour came from carpets being beaten — not, of course, by the housewives who entertain on them.

Vegetarianism; pacifism; back to nature and simplicity; a fanatical devotion to manual labour; nights singing and dancing, philosophical discussions and literary work; self-education, but for its own sake and never for the degree; a mystical concern for the relation of the individual to

benevolent blue eyes, he came here at the age of 49, in poor health, determined to do the hardest physical labour. Man could "regain his sanity," and become "one with the cosmos" only by working the land, and he did not mean rooftop gardens. When Man left the soil and moved to the city, Gordon believed, he deteriorated in the same measure that he grew alienated from nature. All this, of course, was thought out in Tolstoy's day, long before urbanization became a modern crisis, even in the empty land Gordon walked through on foot 78 years ago.

Most philosophers who exalt manual labour come from reasonably comfortable backgrounds, and Gordon was no exception. His family had a very rich relative, Baron Joseph Guenzburg of St. Petersburg, who offered to finance a medical education for him. Young Gordon politely turned this down because he had purist ideas: he wanted no education for utilitarian purposes, but only learning for the love of learning. He already had a traditional Jewish education with private tutors, and had studied secular subjects on his own.

As the only surviving child of his parents' five children (his mother, incidentally, was the daughter of one Shlimahon Gordon), he could have avoided military service, but insisted on presenting himself for examination. He was found physically unfit. Thirty years later, he exposed himself to physical hardships that defeated much younger, stronger men — and also was unenthusiastic about the Jewish Legion in World War I (and about the Balfour Declaration too), because he believed that little good could come of military actions or political efforts. Salvation was possible only through the efforts of the individual to change himself.

For over two decades, Gordon worked as financial manager of Baron Guenzburg's estates. He also established a workers' library and did community work among youth, teaching "Hebrew humanism, and Zionism." He badly wanted to study agriculture to prepare himself for life here, but family responsibilities prevented such self-indulgence.

Gordon had become engaged at the age of 18, by parental arrangement, of course, to a cousin, and had married soon after. Several children were born, of whom only two survived. In the face of a long line of personal tragedies, perhaps the most bitter concerned Gordon's one remaining son, Yehiel Michael, after having been taught solely by his father in true Tolstoyan style, walked out on his parents, cut off all ties, turned his back on the world of "liberalism and progress" and chose to enter all of things, an Orthodox yeshiva. The son died in Russia during his father's lifetime without their having met again.

IN 1904, the year after his son's defection and his parents' death, and the point generally taken to mark the start of the Second Aliya, Gordon arrived in Jaffa. He left behind his wife (possibly no unmix'd tragedy, all things considered) and his daughter Yael. Five years later he scraped together enough money to bring them to the country, though not worse ill; his wife died here in 1911.

All such private afflictions, according to observers, were less difficult for Gordon than the ideological splits among the Jewish settlers, their tendency to despair and to compromise. WI

knows which was more exhausting, the work in the hot sun for the sickly, elderly man — or all that ideology, as discussed nightly with such friends as Brenner, Ben Katzeneelson, Ben-Zvi, and others?

Gordon was the spiritual leader of a whole generation of pioneers from the moment of his arrival until his death at Degania 18 years later, but they certainly never all agreed, and disputes raged as between *Hapoel Hatzair*, for which Gordon wrote, and *Poalei Zion*, on such issues as whether to join the *Hushomer* defence organization — considered by the real pacifists to be 'too militaristic'.

Gordon managed to combine cheerfulness, a lack of dogmatism, and an absolute personal commitment to physical work for himself. He turned down the easy job of librarian at the Jaffa workers' library, offered as soon as he arrived, and for nearly two decades worked, when not sick in bed with malaria, exhaustion, bruises, etc., in the orchards and ditches of our tiny labour capitals — Petah Tikva, Rishon, Sejera, Migdal, Yavneel, Kinnorot, Tel Adashim.

The relation of Gordonia, the movement founded after his death, to A.D. himself has been 'characterized by its lack of dogmatism, as reflected in Gordon's personality... His ideological image was not distinguished from his personality, and the combination of both was viewed as expressing that free humanistic creativity, influenced by both the world at large and the Jewish world, which perpetuates independent, original thought always related to all facets of life.' Quite a mouthful, by way of 'quality of life.'

Gordon did agree to go abroad twice on Zionist business — to Basel for the 11th Congress in 1913, and to Prague in 1920 for the Hapoel Hatzair conference. He was by no means in full agreement with Hapoel Hatzair because, as an early critic of international Socialism, he was convinced that the Jewish workers of Eretz Israel must find their own way to a just society. A just, not an affluent one.

I like to think, though, that A.D. was not a bit pleased by his 'free trips abroad.' Perhaps (to speculate wildly) he secretly enjoyed the beauties of the old cities, but was doubtless overjoyed to get back to his white-cheese-and-tomatoes living conditions.

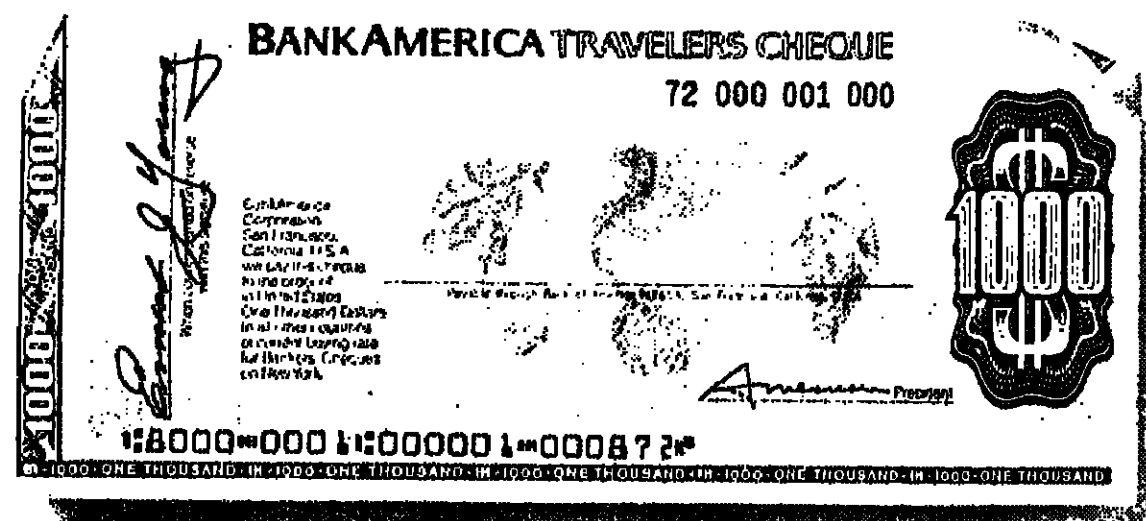
One Gordonian issue — Arab labour — has never stopped rearing its head here. Its dimensions increase as our living standards rise. For A.D., it was a very real problem in the orange groves. In Petah Tikva, he quit in protest (on the issue of Jewish farmers hiring Arab labour) together with a group of hungry and penniless Jewish workers. Earlier, in Rishon Lezion, he had quit with another group following a fistfight about, of all things, the Uganda Plan, being debated in far-off, well-fed Basel.

The problem of Arab labour was of course part of the 'Arab problem,' which Gordon knew at close hand — close enough to be beaten up by Arabs on one of his walks to Jaffa from Petah Tikva. It took him months to recover, during which he worked on translations — and looked forward to returning to physical labour.

In spite of the painful specifics, Gordon saw the Arab problem, philosophically, as the test of the moral nature of the Jew. Jews

(Continued overleaf)

# World



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(Continued from page 13)  
must treat Arabs "with moral courage on the highest plane, even if the behaviour of the other side is not all that is desired. Indeed, their hostility is all the more reason for our humanity." for no people may ever "place itself above morality." So much for pragmatism.

The sorest test of this view must have come when his close friend and disciple, Yosef Hayim Brenner, was murdered by Arabs in the 1921 riots. Brenner, nearly 30 years younger than Gordon, was known for his bouts of despair: they practically never affected "the old one," who at the blackest of times always insisted that "we must not become discouraged."

The economic threat of cheap Arab labour; the physical threat of Arab hostility — but most basic of all, the cultural threat of what happens when people do not do their own productive work. Perhaps, today, we stand at a point, when the removal of the second threat may bring an inundation of the first...

"Let us assume," Gordon wrote one night nearly 70 years ago, "that a dense Jewish settlement were to come into being." Would this change the Jews' age-old detachment from nature, from productive work? "Will not our Jews continue to prefer mercantile pursuits, financial transactions, all the callings in which others work and they assume direction? What we need today is...not an academic culture but a culture of life itself..."

"All that we desire in Palestine comes to this: that we create with our own hands all that constitutes life; that with our own hands we perform all the work needed, from the highest and most complicated down to the coarsest and most contemptible...Only when we do that will we possess a culture because only thus will we have a life of our own." At the cost, of course, of imported apple juice and foreign subsidies.

THE END, for Gordon, came in Degania, after a trip to Vienna to diagnose his fatal disease. He decided to live out his last year among his friends; his daughter Yael gave him injections to ease his pains, borne with his usual fortitude. He was delighted by "the wonderful young people now coming to settle"; he refused to accept the medically prescribed food because it was not vegetarian, or "natural," and he continued to write essays in bed with his famous "clear, pearl-like handwriting."

A description of Gordon's last days, in Shimon Kushnir's *Anshei Netro*, contains a segment from his writing. The moral human striving for immortality, Gordon wrote, usually takes the form of "leaving behind" books or paintings, scientific discoveries or projects of some sort.

"How insignificant and superficial!" Gordon wrote with his fading strength. "For the individual personality is nothing but a wave passing over the eternal sea of life and experience; and to the extent that a human being helps to increase the renewing and creative spirit in life, what he leaves behind after death can continue to exist only to the extent that it has not yet totally emerged from its receptacle."

An analogy, he continues, might be that of a man who dies leaving a pregnant wife; or more broadly, "like those distant stars whose light reaches us long after they have ceased to exist..." Or: street signs. □



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The crushing blows inflicted on the Egyptians in the South seemed to ensure Israel's hold on the Negev, despite the intervention of Iraqi forces. The Arabs moved the struggle on to the political battlefield at the U.N. Thirty years before the current Washington talks, Ben-Gurion urged the Egyptians to make a separate peace.

The Jerusalem Post was known as the Palestine Post until April 13, 1948

Jerusalem, October 16 — 22.

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Column One  
By  
David Courtney

The Egyptian Army is broken. Its Southern line is hardly more than an idle scrawl on the map. Those who are left cannot be properly fed or equipped except by the grace of the U.N. The Egyptian Government, in hope of reprieve, lies to its people, and to the U.N. makes complaints, whilst the Security Council, meeting again today, listens patiently and inconclusively. The whole matter is ridiculous and even perverse. By the present standards of U.N. Egypt's defeat and Israel's victory are both delightfully ignored. Formally, the position in the Negev is much as it was; and the disposal of that empty earth is still, in international prospect, a question to be fixed in relation to pipe-lines and basins.

If the Egyptians have a just case in the Negev, it would be simpler for them, and they would be wiser, to talk the matter over with the Jews. They won't. It would be as good as any likely Egyptian Government's life is worth: and there, above all, is the weakness of Egypt and of all the Arab States. It is the weakness of their whole case against the Jews that not a single Arab Government or group is built upon a social order capable of withstanding the impact of a Jewish State. The Arab Governments are right to deny Israel and therefore to regard the question of frontiers as no issue. The existence of Israel as a social influence in the Middle East is a greater peril to their various forms of despotism than any other foreseeable stress.

The problem arises less out of Britain's desire to possess the Negev than out of the determination of some States to prevent Israel, which cannot now be rubbed out altogether from the map of Palestine, from prospering.

(David Courtney was the pen name of D.E. Blaton, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

## 'Operation ten plagues' succeeded

TEL AVIV, Wednesday. — All of Egypt's first-line aircraft were destroyed; its best troops, including the crack 9th Battalion, were either destroyed or sealed off; and its naval power was weakened as a result of the recent fighting in the Negev, given the code name "Operation Ten Plagues."

These facts were disclosed today at a press conference by Brigadier Yaacov Dori, the Chief of Staff, who met Hebrew editors at the Press Club, and Col. Yigael Yadin, the Chief of Operations, who held a press conference for foreign and local correspondents.

Israel's Army, Navy, and Air Force coordinated to break the back of the Egyptian forces.

Most of Egypt's airplanes were destroyed in attacks at the El Arish airfield. Egypt could then put only five Spitfires in the air, and at least two of them were later shot down over the sea. The Air Force dropped at least 50 times the tonnage of bombs dropped previously on any Arab capital.

The 9th Battalion which was put out of action comprised Saudi Arabians, had taken Nizamin and shelled Negba, which was practically destroyed.

On the sea, Israel sank the Egyptian flagship, the King Farouk. It did not know of its success until it was announced at the U.N. General Assembly in Paris.

In addition, the Israeli Army destroyed road bridges, and railway lines over a considerable distance between Gaza and Rafa. The enemy had between 20,000 and 25,000 well-equipped and well-entrenched troops in the Negev, and two to three thousand were believed trapped in the Faluja pocket and an equal number in the coastal pocket. Enemy losses, including prisoners, exceeded 1,500.

Asked whether Israel would permit supplies through to the Egyptian pocket, Col. Yadin said:



Brigadier Yaacov Dori

We could either bring the food to the horse or the horse to the food; we would prefer to have the horse brought to the food.

Each case, however, would be considered on its merits, he said.

Both Army chiefs stated that the main purpose of "Operation Ten Plagues" had been to open either the main road or alternatively a road further east. The wide corridor from Hill 113 to Karatiyah, astride the main asphalt road, as well as a breach further east at Beit Jibrin, split the former Egyptian front into three pockets:

- a coastal pocket, including Majdal and Isdud, which had a precarious link with the main base at Gaza over the sand dunes;
- the Faluja-Iraq El Suweidan pocket, which was completely encircled; and
- a "political pocket" in the Hebron sector, where the Egyptians were out from their own bases but had communication with Trans-Jordan.

Despite this one concentrated operation Col. Yadin said "we were fully prepared" to meet any relieving attacks on other fronts by other Arab armies, which, he observed, did not come.

"Our settlements are not military posts," he said. "If the roads to them are closed, we cannot withdraw or hold them. Our only choice is to open roads to them. The UN failed to do it. We had to, by force. What did they expect us to do?"

## B-G offers Egypt separate peace

TEL AVIV, Thursday October 28. — Mr. David Ben-Gurion said in the State Council tonight that if it was intended to restore the military situation of October 14 in the Negev the Egyptians would have to bring a new army, as theirs has been smashed, and the Jews would have to revive the Egyptian dead.

The Prime Minister described the rout of the enemy forces in the south and said that the whole Negev was now controlled by Israel. He praised the land, sea, and air forces which had fought together in the operation.

Mr. Ben-Gurion then made what was interpreted as an offer of a separate peace with Egypt. He expressed doubt as to whether Nokrashi Pasha had served the best national and historical interests of Egypt by embarking on

the Negev adventure, when there were more vital issues in Egypt and on her borders at the source of the Nile.

"We have no interest in quarrelling with Egypt — less so than with any other neighbouring states," he said. The Prime Minister saw no reason why Israel and Egypt could not maintain good neighbourly relations based on mutual aid. He pointed out that Egypt still had far to go in order to make her normal independence real.

"We do not covet what nature and history gave to Egypt in Africa, and we shall be able to extend assistance in the liberation and development of the country," continued Mr. Ben-Gurion. He added that he hoped the Egyptians would now realize that their past glory did not lie in the direction of the Negev adventure.

## Historic towns Iraqi attack

JERUSALEM, Thursday, October 28. — The surrender of Ashdod (Isdud) and the capture of Beit Jibrin by the Israeli forces recall some of the earliest days of Jewish history. Ashdod was the most important of the five allied Philistine cities. It was there, the centre of Dagon worship, that the Ark of the Lord was taken when it was captured by the Philistines, for which the men of the city were plagued.

When Nehemiah was restoring the walls of Jerusalem after the Babylonian captivity, the people of Ashdod attempted to interrupt the work. Later, Judas Maccabeus took the town and cleared it of idols.

Beit Jibrin, too, was an important centre of population until the Moslem conquest. Extensive remains and rock tombs dating back to early Hebrew times point to its deterioration from a large city to the village which it now is. Mareshah, in the immediate vicinity, was the home of the Prophet Micah.

TEL AVIV, Thursday, October 28. — Two Arab infantry platoons advancing under heavy covering fire early this morning occupied one of the heights in Israel hands in the Ein Shemer sector.

This afternoon Iraqi forces were observed fortifying their positions on the height.

Arabs advanced toward other heights in the area, but were repulsed. They then shelled Israel positions along the whole front for several hours.

U.N. observers who arrived on the scene witnessed the shelling, which they then reported to U.N. Headquarters. The Arabs suffered a number of casualties in the return fire.

In Galilee, the Arabs last night heavily shelled heights which they had seized north and south of Manara. Under cover of darkness they occupied an additional height west of Manara. Arabs also continued to snipe from northwest of Jahula village on the main Metulla road, and a number of shells fell in the Rosh Pina area.

WHAT DO OSTRICHES do when the hour of danger arrives and there's no sand about to bury their heads in? A profound question, which must have bothered many a politician as well. A solution is offered by the ostrich hero of *My Name is Flat* by Nurit Zarmi (My Name is Flat, Ramat Gan, Masada. Drawings by Avner Katz, 47 pp.) He carries the sand around with him in a bucket: effective, convenient, and so simple one wonders it occurred to no one before.

Flat is a child's dream (he wears Adidas gym shoes, jeans and T-shirt), a free spirit who goes to sleep at noon if that's when he happens to be tired, and leaves school after one day's trial because he doesn't like school. Many readers will envy him his sand bucket too! he uses it to stick his head in not just when he's scared, but also when he's been naughty, when he's embarrassed, or just plain fed up.

On top of its other delights, this book has an unusual, adult-style opening, two birthday parties, and heaps of food.

Warmly recommended for children up to 10 and ostriches.

Yisrael Wisler, better known by his pen-name, Putshu, experiments with the natural bond between children and old people. The hero of *Havurat Methusalem* (The Havurah of Methusalem, Ramat Gan, Masada. Drawings by Zvi Benvenisti, 88 pp.) is a super-Grandpa, whose white beard measures some dozen yards in length. The neighbourhood kids find plenty of uses for him and it.

As the story proceeds, the beard comes in handy to tie a thief up with, pull a child out of a pit, lasso a runaway giraffe, serve as a skipping rope, and a number of other improbable things that will make eight to 10 year olds laugh. Add the suspense of a long-lost son and a comic detective, and what more can you wish for?

Sooner or later, many children's illustrators decide to do their own thing, often aping good picture books in the process. Artist Alona Frenkel pulls it off, though, and her text is as delicious as her pictures for *Sefer Hapilpulum* (The Book of the Elephant, Ramat Gan, Masada. 47 pp.) Its ever-relevant subject is the misery of having a sibling in the family after reigning in sole glory — a grave issue, gravely treated. But the pictures are full of wit: e.g. the dustbin filled with banana skins, with the inscription: "The jungle is yours — keep it clean!" or the tiny baby elephant with the enormous safety-pin, captioned: "she didn't know how to do peesee behind her bushes." The basic ingredients for each picture are three, then four round white elephant shapes

belong to some children's TV programmes or other. Apropos the title: there's a Hebrew joke about writing "Noah" with seven mistakes. Someone has managed nearly as well with "Ark": out of its three vowel points, two are wrong. Art versus life is the weighty theme of *Hatsayar Vebatsayar* (The Collector and the Collector, Ramat Gan, Masada. Drawings by Max Velthuis, (Der Maler und der Vogel, Tel Aviv, Am Oved. Translated from the German by Abraham Yavin. 80 pp.) Dedicated to "all those who don't know their place," it tells of a lovely, exotic bird in a painting which is hung in a rich man's house. Unhappy in this environment the bird flies out of the painting and goes in search of a place where it does belong. Seek as it will the bird finds no home — least of all among the real birds in the forest. But the story ends happily with the bird finding its true place — in the painter's imagination.

It may sound corny abbreviated like that, but this is a good story about a fascinating theme, and well within the grasp of five to eight year olds. The pictures are large and bright, done in imitation children's style.

Two little girls swapping vital information, two siblings comparing report-cards, people doing their Hanukkah shopping, and Yossi who never reaches the makolel on account of distractions along the way: this is some of the stuff Ayin Hillel's poems are made of. Yossi, Yelled, Shell Mutsah (My Smart Boy, Masada. Illustrated by Shmuel Katz. 84

pp.) Most of the poems in this collection are old, but Ayin Hillel bears rereading. Oded Burla, however, writes too many books. Two new ones are *Haverim Tovim* (Good Friends, Hakibbutz Hameuhad, 19 pp.) and *Beleah Habahut* (Inside the Outside, Tel Aviv, Am Oved. 48 pp.) The first, a story about peace and brotherhood, is on the goody-goody side. The second is a collection of poems and short stories, about the trials of growing up and other troubles.

*Mishpat Yadahat* (Mishpat Yadahat, Tel Aviv, Dvir. Illustrated by Nurit Tsarfati. 24 pp.) is a tale in verse about a hand whose three middle fingers are nasty to their smaller neighbours on either side. You might expect the large fingers to realize they can't get on without thumb and little finger — but no: they just make up again and live happily over after. It seems like a missed opportunity. Furthermore, one wonders: why rhyme when you have to contort yourself to do it? What's wrong with prose?

The bear called Paddington has come full circle. He started life in a series of tremendously popular books, was serialized on television, and has now been transcribed back into four paperback booklets. Perhaps it's inevitable — after all, it happened to the For-sytes. In any case, these made-over tales about Paddington's life and escapades with the Brown family are small and pleasant to hold in one's hand. The pictures inside don't live up to the promise of the glossy covers, but then only the covers are from the TV series. The anonymous translator might have eased up a bit on the hard words in deference to the five to seven year old crowd of Paddington fans.

The author of the original books, Michael Bond, adapted (re-wrote?) the books from the TV series. They are all published by Zmora, Bitan, Modan, illustrated by Barry Wilkinson, about 50 pp. each.

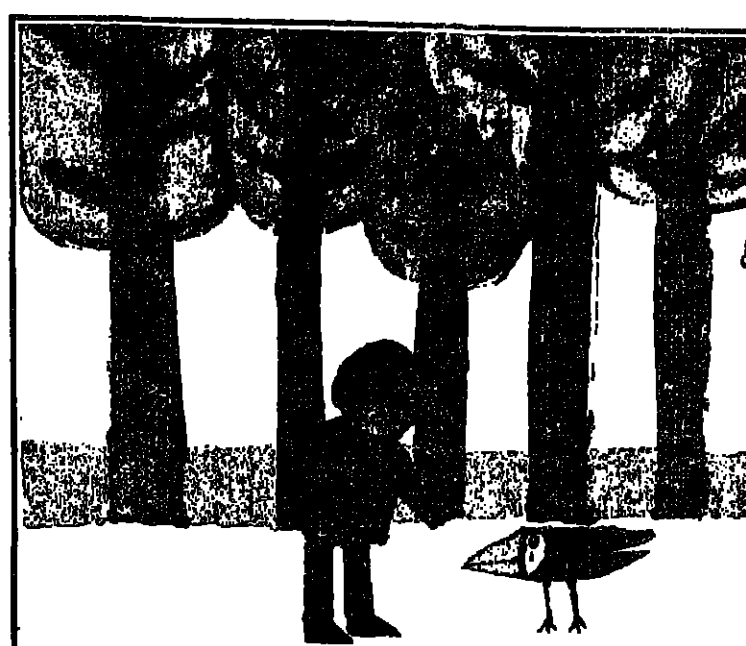
Three more TV and movie books on the market are *Leasy, Sheeha Ne'emana* (Leasy, Sheeha Ne'emana, Ramat Gan, Masada. Illustrated by Yoram Karmali. 48 pp.) and *Yama Huledet Shel Bugs Bunny* (Yama Huledet Shel Bugs Bunny's Birthday, Ramat Gan, Masada. Illustrated by Shulamit Lapid. 48 pp.) Yama, about 25 pp. each. I'm no Disney fan myself, and this *Treasure Island* in ten easy steps is particularly revolting. And in the brief space allotted to her, Leasy has no time to do anything but rescue people — at the rate of a rescue a page.

Mishal's book — based on a Ph.D. dissertation — fills an obvious gap in our knowledge of recent Palestinian history. But a word about sources: the author cites a Jordanian government archive covering developments in the West Bank from the mid-1950s to the mid-1960s; he quotes from the Jordanian press of the period (run almost exclusively by Palestinians); and he draws fairly heavily on the works of Israeli scholars such as Harkabi, Ma'oz and Amnon Cohen.

What he did not do, however, was to interview Palestinians who took part in these events and who could easily have been contacted. The Six-Day War opened borders to the West Bank and beyond; considering that published material has invariably been censored, oral material here would have been of great help.

T.H.B.

## Children's books



From *Hatsayar Vebatsayar* (The Artist and the Bird) by Max Velthuis.

### Miriam Arad

against a multicoloured fantasy jungle.

For three to six year olds, with or without a rivalry problem.

There are elephants galore, too, in two new Babar books by Jean de Brunhoff: *Hamelech Babar* (The King Babar) and *Babar Behel Hamelshaha* (Babar the King of the Bees, Tel Aviv, Am Oved. Translated from the French by Moshe Ben-Shaul (Masada. About 80 pp. each).

Also from abroad come the two following books, both of which treat a serious — i.e. adult — subject.

*Telvat Barbaba* (Telvat Barbaba, Ramat Gan, Masada. Illustrated by Annette Tison and Talus Taylor (The Barbaba Ark, Tel Aviv, Zmora, Bitan, Modan. Translated by Uri Sela. 82 pp.) is sort of an Ark story which instead of a Flood has ecological disaster looming over the world. Air and water and soil pollution are mentioned (and vividly illustrated), but the story's worst villains are the hunters of seals, leopards, whales and such. When the animals escape in desperation to another planet, mankind mends its ways: the pictures show a green world, with all the machinery — including a water-purification plant — put underground.

The Barbaba tribe who bring all this about are miraculous, balloon-like creatures who can change their shape at will. They look awfully familiar; I wouldn't be surprised to hear that they

ascend to Jerusalem, the gossip ceases, the safety belts are unbuckled and most of the MKs travelling by car listen to the main points of the news, in order to be up to date and to obtain new ideas for parliamentary questions, items for the formulation of new bills: "No comment is necessary."

But some of the book is useful. Appendix 18, reproducing Itzhaky's payroll for March 1978, will interest most wage-earners, and I was particularly struck by a photograph showing Yisrael Yeshayahu and Yitzhak Shamir both grimly clutching the Speaker's hammer, as in a tug of war.

The photograph is amusingly captioned — "Yeshayahu handing over the hammer to Shamir." □

### Benny Morris

and, more generally, on behalf of the nation's underprivileged. In contrast to ministerial office-holders, Itzhaky takes the Knesset and his work in it very seriously.

THIS BOOK is a product of the man's interest but, let us hope, not

"At ten minutes to nine, on the

FRIDAY, OCTOBER 27, 1978

THE JERUSALEM POST MAGAZINE

## Questions

WEST BANK / EAST BANK: The Palestinians in Jordan 1949-1967 by Shaul Mishal. New Haven and London: Yale University Press. 129 pp. £8.85.

THE UNDERLYING THEME of this book rests on two related investigations: The fortunes of the Palestinians under Jordan before the Six Day War, and the way they managed to find accommodation in widely disparate and often extremely inhospitable climates. Mishal took up this subject, he says to find out "why certain things did not happen." Referring to the post-1967 clamour for a Palestinian state, the author asks why it came so late. Why were the Palestinian political aspirations muted for so many years?

Mishal marvels at the extent to which the Palestinian elite in the West Bank, the many groups that opposed the Jordanian regime, remained inactive. Why did these political groups, he wonders, with their intellectual capacity, social superiority, and political experience with the Jewish community through the Mandate period — not succeed in becoming in a country where they were the majority — a key political element?

To answer these questions even partially requires both research and insight. The ground covered in this slim volume is wide-ranging. A sketch of the history of the Palestinians in Jordan is followed by a brief account of what the author sees as periods of crisis (1949-54, 1957-61) and periods of concession (1955-57, 1961-67). The subject of Palestinian identity and its meaning and the question of leadership are dealt with in separate chapters. A concluding chapter brings the account up to 1967 and beyond.

The main point Mishal makes is that the basic Palestinian pattern of temporary accommodation remained unchanged even after the West Bank came under Israeli administration. It is not quite clear what Mishal is trying to say here; but he concludes that political communities "can find ways to persist even if they are unable to resolve basic conflicts that concern the essence of their existence," relying on temporary arrangements, accepting the status quo for the short run, and manifesting patterns of floating identity and conditional legitimacy.

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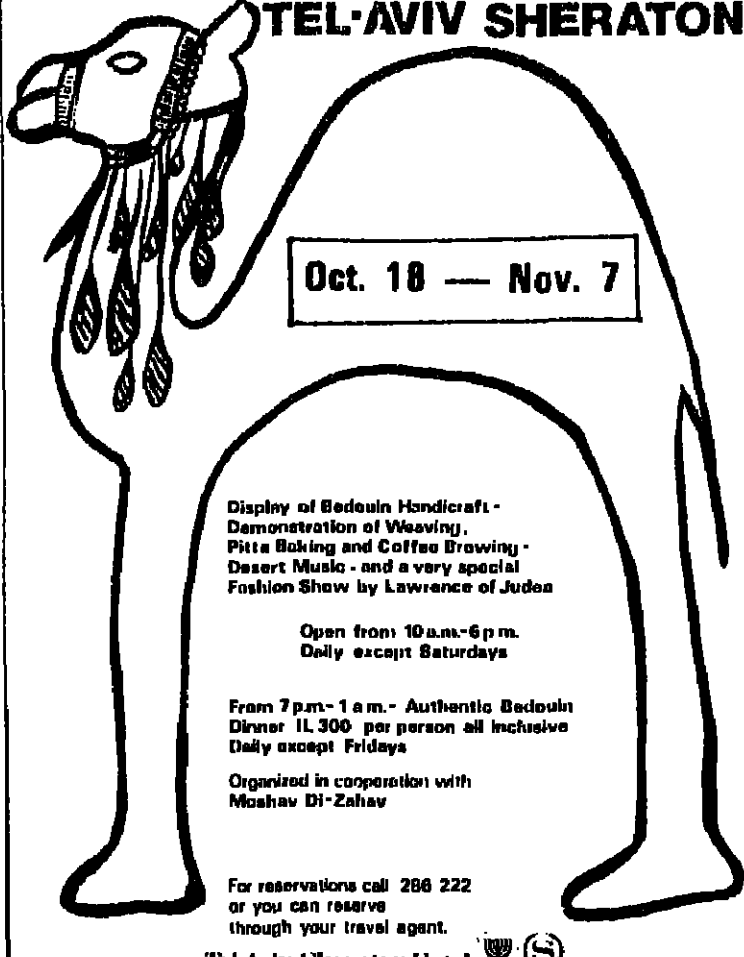
PAGE SEVENTEEN

Israelis had a bank  
46 years before there was an Israel.

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## Take your time

STILL THE MOST erudite fun-  
nyman around, S.J. Perelman is a  
fitting tea-time snack. A whole  
lunch is indigestible and dinner  
positively dyspeptic. Imagine,  
then, three meals of him a day,  
every day, for a period of time un-  
specified but certifiably long. The  
jottings here collected span the  
years 1930-1959.

How review such a badly lit  
masterpiece? I could list the  
headings to prove, if proof were  
needed, the loathsomeness of the  
oeuvre: *Westward, Hal, White  
Rimba, or, Through Dullest Africa  
with Three Sleepy People, The  
Hund that Cradles the Rock, Who  
Stole My Golden Metaphor?* and  
*Did You Once See Irving Plain?*  
Or I could let him tell you a few  
jokes:

He and his friend Harry  
Hirschfeld are contemplating  
from aboard ship the exotic crown  
colony of Hong Kong. For awhile  
they are speechless; suddenly  
Hirschfeld gives vent to a long  
sigh.

"Do you know what I'd do if that  
were mine?" he asked. I turned  
toward him impulsively, knowing  
that in the wellspring of his heart  
there dwelt a true libertarian, a  
man flash-quick and whippet-fast  
to sympathize with the oppressed  
and downtrodden. I was not disap-  
pointed; when he spoke again, it  
was in a voice vibrant with  
feeling: "I'd trade it all for a hot  
pastrami sandwich."

On this same junket, Perelman  
forsakes Hirschfeld to go alone to  
Penang, about which he has to  
say: "If you ever want a perfect  
honeymoon spot, a place where  
scenery and climate fuse to  
produce unadulterated withery,  
where life has the tremulous  
sweetness of a plucked lute string



THE MOST OF S.J. PERELMAN.  
London, Eyre Methuen. 650 pp.  
\$7.50.

Evelyn Strouse

and darkness falls all too soon, go  
to the Hotel Plaza in New York."  
Once back stateside where he  
longs to be, he heads down Eighth  
Street with a suit over his arm,  
"debating whether to take it to  
one of those 24-hour dry-cleaning  
establishments or a Same-Day  
Cleaner or even a place that might  
return it before I left it, when I ran  
smack into Vernon Equinox..."

PERHAPS you are wondering  
what I have to complain about or  
why I've chosen those particular  
passages when there are so many  
funnier ones. The point is that 650  
pages of unrelieved humour —  
and what's more, humour couch-  
ed in elegant language, unsparring  
of Latinisms and recondite  
references — wipes the smile off  
your face. The most sustained of  
the pieces, the full-length  
travelogue, *Westward, Hal*, is at  
the same time the most readable.

But since it focuses on castigating  
everything east of Jersey City, it,  
too, develops into an exercise in  
tautology. Perelman is perhaps  
supreme in his ability to convert  
homo into heterogeneity, but  
even he is limited in the number of  
ways to describe inedible food and  
flakbag hotels.

The other problem with reading  
such a book for review, as opposed  
to picking it up when the mood  
strikes, is that there's no chance  
to sit and savour. When Perelman  
and Hirschfeld, for instance, are  
commissioned to make that trip  
around the world, Perelman goes  
home to break the news to the  
family, ruminating the while over  
those poor little kids, "deprived of  
a father's wise counsel and love  
through a cruel caprice of fate." He  
nonetheless squares his  
shoulders and strides into their  
midst. "Unfortunately, at this  
precise moment my foot en-  
countered a roller skate lying  
athwart the threshold. As my wife  
and the dwarfs looked up in  
astonishment, I recoiled across  
the room, clawed ineffectually at  
the folds of Jony drapes, and  
storming myself with a  
Christiania turn, crashed to the  
floor, taking a cloisonné vase with  
me."

It's difficult to go from that, for  
example, to Perelman at his farm  
in Pennsylvania, where he bought  
a good second hand tractor. "It  
was dirt cheap, as the engine had  
disappeared; nevertheless I got  
some really effective snapshots of  
myself against the horizon." It's  
difficult because there isn't  
enough laughter in a reader for  
even Perelman to sustain over  
protracted perusal.

So I suggest that you buy this  
book — worth the money, if only  
to provide a steady supply of wit-  
ticiples to drop casually at dinner  
parties — and read it as it was  
meant to be read: over the course  
of 30 years. □

## Fear and loathing

DEGRADATION, FEAR and  
personal crisis are central  
themes in both these novels. The  
*Promised Land* is an allegory of a  
world in which dispossessed  
Afrikaners live in poverty and  
terror. *The Doctor's Wife* is about  
Ireland, where turmoil and hatred  
are the only things left in which to  
believe.

Karel Schoeman is an Afrikaans  
author, born in South Africa in  
1930. This is the first time that he  
has permitted one of his novels to  
be translated into English.

Schoeman has imagined a  
future South Africa, where an un-  
identified dictatorship has toppled  
the Afrikaner rule. Many  
Afrikaners have left the country  
and those who remained have fled  
to the relative safety of isolated  
farms. George is the son of  
Afrikaners who escaped to  
Europe. After the death of his  
parents he returns to South Africa  
to sell their farm. He finds a poor  
people, hanging onto memories of  
wealth and a farm that is only  
muddy ground and broken stones,  
dynamited by soldiers in a raid.

To celebrate his visit, the  
neighbouring Afrikaner farmers  
gather for a party, which ends in  
drunken sentimentality and a  
sudden raid by the police to drag  
off three men. Only then does  
George begin to understand that  
his people live at the mercy of the  
police, the Afrikaners plotting  
rebellion and the police watching  
and hunting them. With mystical  
flour, the neighbours see George  
as a pilgrim returning to the

PROMISED LAND by Karel  
Schoeman. Translated from the  
Afrikaans by Marion V. Fried-  
mann. London, Julian Friedmann  
Publishers, 206 pp. £3.50.

THE DOCTOR'S WIFE by Brian  
Moore. London, Corgi Books,  
217 pp. 85p.

Chanita Goodblatt

homeland, while George sees only  
a desolate land inconsistent with  
his childhood memories.

Although concerned with the  
specific plight of the Afrikaners,  
the novel becomes an allegory of  
universal tyranny. The  
Afrikaners' farms, as symbols of  
their lives and their order in the  
expanse of the veld, are returning  
to nature. As one woman says,  
"We've become less than  
people...the only thing that still  
matters is to survive; you crawl  
and twist and debase yourself at  
the word of a command."

No black person appears in the  
book, the dictatorship is uniden-  
tified and the farms are suspend-  
ed in a grey world of isolation and  
poverty-stricken timelessness.

BRIAN MOORE, an Irish novelist  
now living in the U.S., enters into  
the interior world of Sheila  
Redden in *The Doctor's Wife*.  
Married to a doctor in Belfast,  
Sheila sees herself as a housewife  
with a wasted M.A., reading books  
the way others drink. On her way  
to a vacation on the French

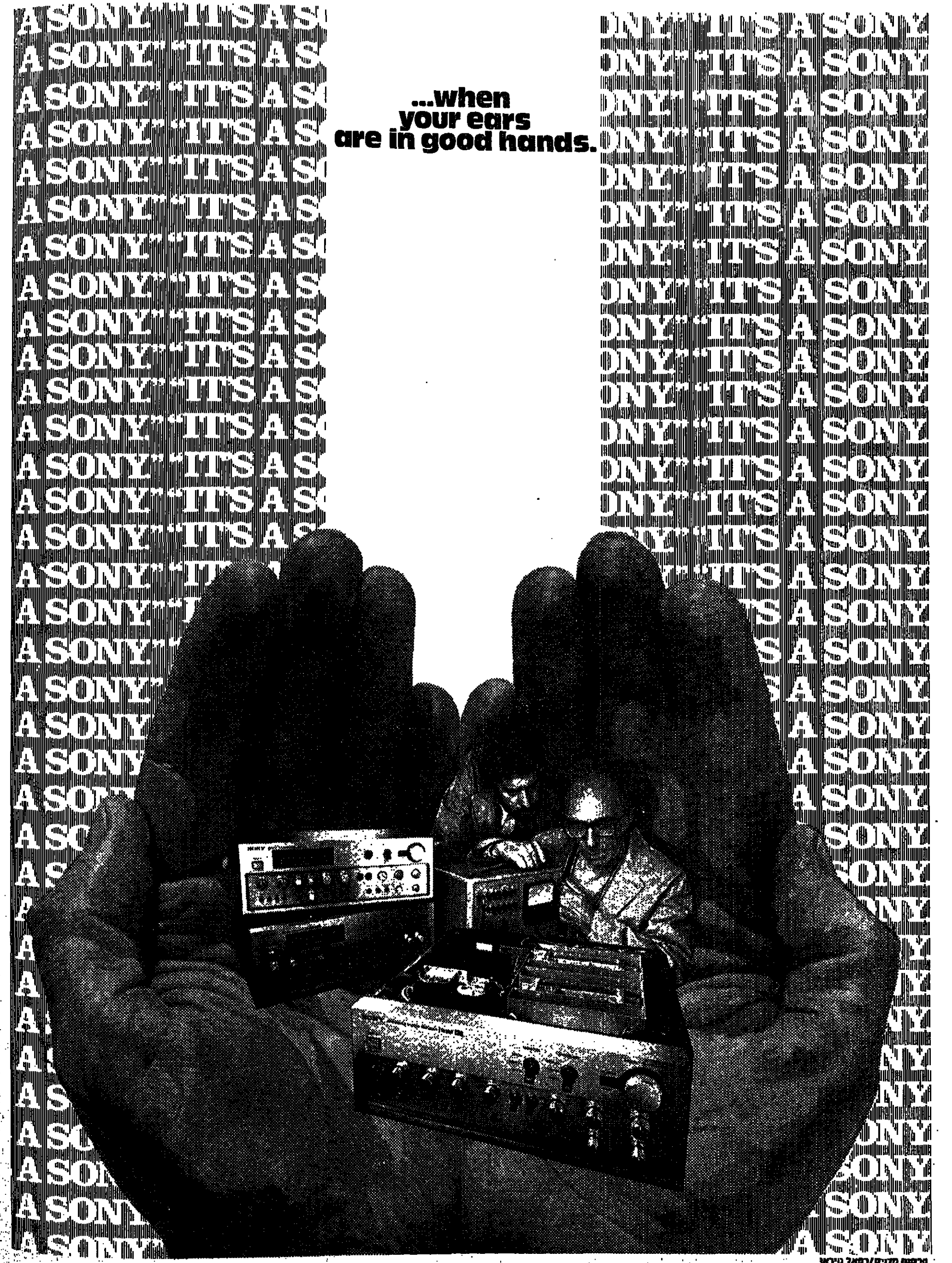
Riviera, she stops over in Paris.  
There she makes the acquaint-  
ance of a man 10 years her junior  
who follows her to the Riviera.

A passionate affair develops;  
Sheila decides to leave her life in  
Belfast and follow her lover to  
America. But instead of boarding  
the plane, she disappears. After  
two weeks she contacts her  
brother, who brings Sheila her  
legacy and a letter from her lover.  
She refuses to return with her  
brother to Belfast and, after  
carefully reading the letter, tears  
it up. Sheila has realized her own  
prophecy: "I'm like the man in  
the newspaper story, the ordinary  
man who goes down to the corner  
to buy cigarettes and is never  
heard from again."

In *The Doctor's Wife*, Moore  
skillfully describes a world where  
mental illness replaces sin and  
erotic love replaces God. Sheila's  
brother talks with her about the  
affair and then thinks: "If this  
were 1935 and Sheila were my  
father's younger sister, the whole  
discussion would have been con-  
ducted in the context of sin. I can  
talk about it only in the context of  
illness. My father would have  
talked of the moral obligations in-  
volved. I can only surmise the  
emotional risks."

In Sheila's world there is a loss  
of faith and a disappointment with  
one's life. There is also the  
violence of Northern Ireland. She  
notes that "It is a bad joke that  
when the people at home no longer  
believed in their religion...the  
religious fighting was worse than  
ever." Moore depicts a world  
empty of moral obligation and  
religious grace. This is the per-  
sonal crisis of Sheila Redden and  
the national tragedy of Ireland. □

...when  
your ears  
are in good hands.



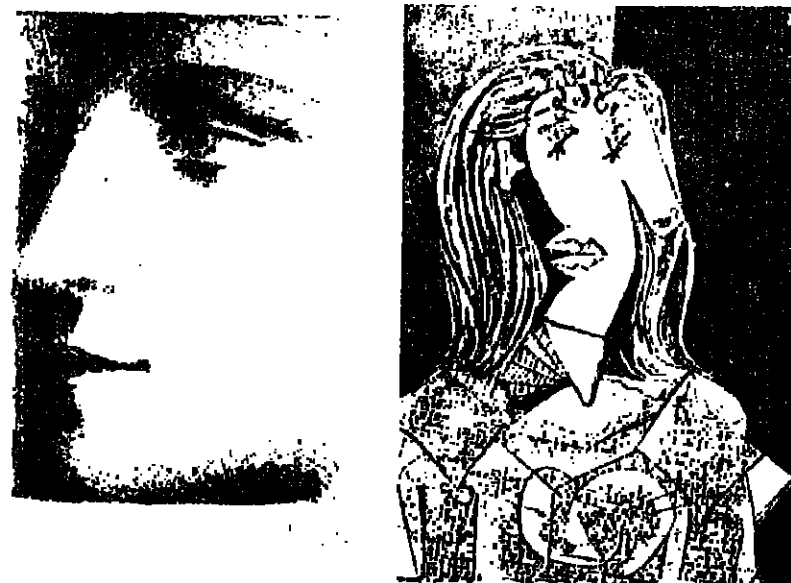
FRIDAY, OCTOBER 27, 1978

THE JERUSALEM POST MAGAZINE

PAGE NINETEEN

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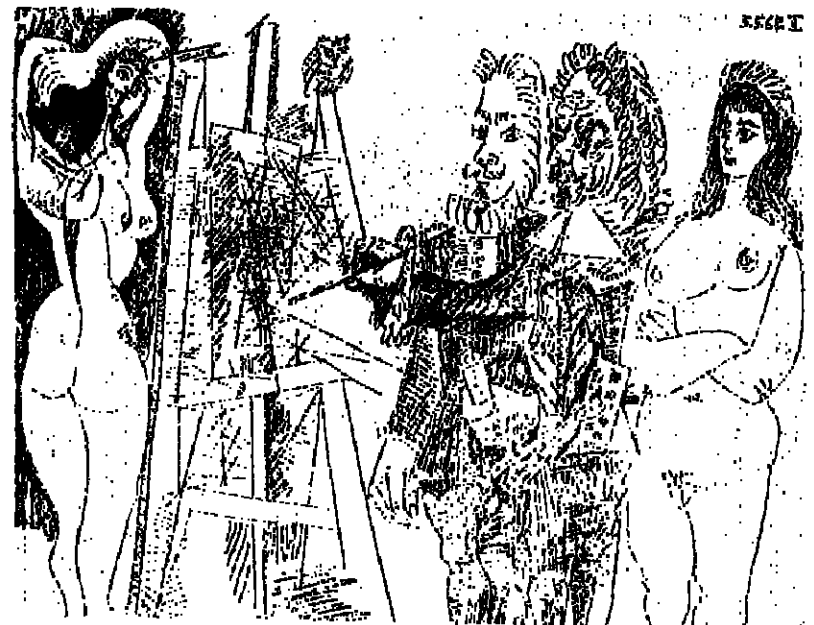
# PICASSO'S WOMEN



(Above left) Maria Theresa Walter (1928). (Right) Dora Maar (1938).



(Above left) Francoise Gilot (1950). (Right) Jacqueline (1950).



Etching from the "347" series of 1955. Artist and Model.

## Meir Ronnen

"PICASSO'S WOMEN" is a delightful show, a clever excuse to present some of the Israel Museum's magnificent collection of Picasso lithographs, etchings, aquatints and linocuts. They are accompanied by panels telling just a little of how various women came into Picasso's life and provided him with one of the main sources of his inspiration. This show is dominated by their large portraits, many of them gazing back at the artist with the fixed intensity he so enjoyed ... until yet

another woman entered his life. Picasso treated many of them like dirt ... and there were many, many more than those mentioned in this show. The admiration of young women was life's blood to him. The older he got the more it assumed a greater importance. He was almost middle-aged when the woman around him began to figure so prominently in his work as actual, not mythological, people. It was not just the female form that inspired him, but the face; and above all the rejuvenating quality of sex. Picasso became morbidly concerned with his own mortality and all his late work reflects this fear: a continuing in-

terest in sex, at least on paper, was a reaffirmation of life, a way of fighting off the evil eye. Beauty and The Beast-cum Minotaur-cum Aging Artist are familiar Picasso themes. In this show are several of the mildly salacious etchings from the great "347" series with which he crowned his career, the triumph of his advanced age. Here the artist at work before the model is both young and old man, father and son, the artist as he was and is; and as he was with his own father, who once gave him lessons. In one double version, both are dressed as Velazquez, their mutual inspiration.

Oddly enough, the calmest, most idealized portraits in this show are of Francoise Gilot, to whom Picasso was often cruel and whom he came to hate after the publication of her poignant but somewhat sour book about their decade together; Picasso also transferred this hate to their once-loved children, Claude and Paloma, both illegitimate as he was still legally tied to Olga Koklova, a dancer he had married in 1918 and who finally freed him by dying in 1953. Koklova appears in an early work here; and there is also an Infanta-like lithographic drawing of Paloma as a baby.

The other women in this show are Marie Theresa Walter, whom Picasso picked up in the street in 1927 at the age of 17 and who featured in the minotaur series as well as giving him an illegitimate daughter, Maya; Dora Maar, the Yugoslav photographer-painter who was with Picasso between 1936-39 (and whose beauty was immortalized in a Man Ray portrait in contrast to the ugly Picasso rendition here); Sylvette David, who posed nude for the Volland Suite in 1953 while Picasso was disengaging himself from Francoise; Ines Sassi, his housekeeper during the German occupation; and finally Jacqueline Roque, whom Picasso met in 1962, a year before his final break with Francoise Gilot. Picasso married Jacqueline and adopted her daughter in 1968; and they remained happily together until his death in 1973. Picasso's other children claimed that his last wife discouraged contacts with their father.

Notably missing is Genevieve Laporte, another teen-ager Picasso discovered when he was still seeing Dora Maar and beginning his affair with Gilot. Dora Maar went to pieces during the Occupation; she denounced Picasso as "morally worthless" before being taken off to a nursing home. Gilot concurred. Picasso: "One must treat women as goddesses or doormats." This was a jest, but no doubt a "Freudian" one.

Prior to Jacqueline, Picasso was often enmeshed in several relationships at once. Jacqueline — and perhaps age — put an end to all that. She was both lover and mother; and all her portraits here reflect a certain sternness of visage and certainly none of the romantic softness of the versions of Francoise (who actually had an intelligent angular face). In the end of course, we can dispense with all this "background." On show are an astonishing variety of marvelous, virtuosos performances that are a high peak in the graphic arts; and it is for that they will be honoured for a long time to come. □



Nathan Altman: costumes for 'The Dybbuk' (1922).



(Detail) Robert Falk: stage design for 'Jacob's Dream' (1925).

## Broad spectrum

### Gil Goldfine

TO CELEBRATE the 50th anniversary of the founding of Habimah, Israel's national theatre, the Tel Aviv Museum has organized an exhibition of costume sketches and stage designs prepared by 51 artists for 50 Habimah productions. The show includes some 250 drawings, watercolour renderings and proscenium models and is accompanied by many vintage photographs.

"Drawings for the Theatre, Habimah 1919-1978" is more than an art show, however, for it affords both the theatre buff and the non-informed a glimpse at the historical repertoire of a unique and fascinating company from Nathan Altman's Chagall-inspired Cubist renderings for Habimah's classic interpretation of An-Ski's *The Dybbuk* (1922) to last season's elegant designs by Ruth Dar for Shakespeare's *Midsummer Night's Dream*.

Among the many local and international artists who made the

designs are Shemi, Rubin, Luftglass, Navon, Sharir, Sina, Mokady, Bergner and Vitkin. Georgi Yakulov, Teo Otto and Robert Falk represent the international group. The Austrian Joe Karl has served with Habimah since 1951, creating sets and costumes for at least 25 productions. His thoughts and concepts for staging *King Lear* are included in the exhibition.

Allowing for budget problems, one can still question Habimah's policy of enlisting primarily Israeli painters and sculptors as stage designers instead of seeking, or training, qualified professionals.

Theatre design today is an art form in itself and should not be considered an opportunity for an artist to flex his stylistic muscles. In this exhibition, one notices all too often that the stage becomes a space for creative exorcises within well-established artistic formulas. And the plays suffer.

Nevertheless, "Drawings for the Theatre" presents a broad spectrum of Habimah's rich activities over the past 60 years (Helena Rubinstein Pavilion, 6 Tarnat, Tel Aviv).

EMULATING THE grand tradition of the journalistic photo-essay, Yoram Lehmann has captured the spirit of Yeroham, a depressed Israeli town on the Negev's northern fringe.

While on army reserve duty in the area, Lehmann became acquainted with Yeroham's life patterns and its people. His observations were soon recorded on film as intimate, candid images of the town's faces and places.

Treated with a great deal of sympathy, the poor and elderly are portrayed as honestly as are his shots of politicians, soldiers and naive newweds. These unglorified, humanistic portraits are coupled with the dramatic desert landscape and contrasting the drab and humble architectural environment.

My only criticism is with Lehmann's inconsistent style, overall small format and the technical imbalance of print quality. Here, it is the image, not the darkroom that makes the show an interesting one (Julie M. Gallery, 7 Glikson, Tel Aviv).

THE FIRST-YEAR design instructor might ask his anxious, first-year students to "do everything you can with a triangle and a square." Moshe Amar has tried to break all previous records for this exercise. He has turned the theme inside out and upside down. Hard-edge optical painting, colourfield exercises with expressionistic brushing, assemblages and collages, multi-coloured silk screened variations, alloyed canvas, jewellery designs, prismatic plexiglass and water sculptures and even etched images of a woman's "eternal" triangle.

Amar's problem is that he tries to be a jack-of-all-trades but masters none, and approaches success occasionally. The overall quality of his work is uneven or uninspiring, much of it tricky pastiche slapped together for the sake of yet another interpretation (Jaffa Artists Gallery, 8 Kikar Kedumim, Old Jaffa, till Nov. 7).

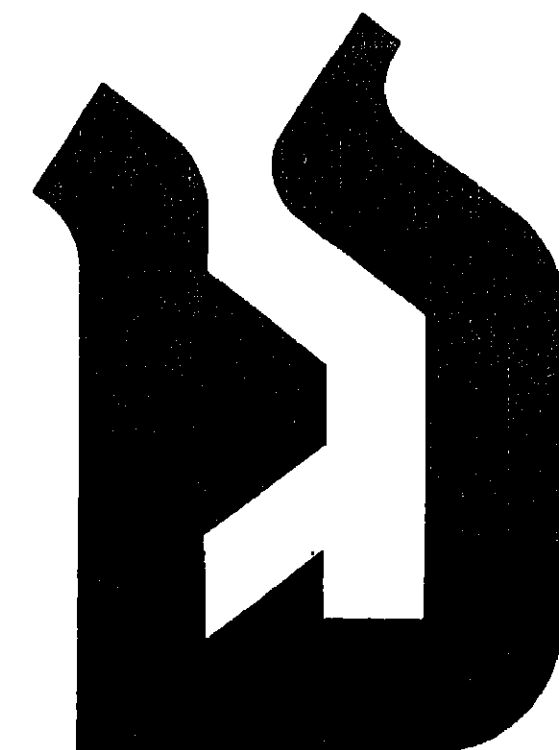
LEAVING THROUGH those scalloped edged, sepia-tinted snapshots in the old family photo album was always a fun thing to do, remembering distant uncles in dashing caps faced by cousin Herbert astride a "fiery" Shetland pony.

But these kinds of photographic images are not mere records. They force us to reconsider a whole retinue of people and events. Nostalgia is a personal phenomenon. Each of us reacts to the past (individual or national) with varying intensity and interest. And it is very difficult to sympathize with another man's history.

Moshe Boaz, a recent graduate of the Avni Institute, tries to include us in his past and the results end in failure. His first one-man show, "Nostalgia," is an accumulation of enlarged photographic black and white family portraits, treated chemically and artistically to ensure anonymity and "creativity."

Because of the fogging, polarization and silhouetting, Boaz's people are transformed into non-persona humanoids. Nostalgic cancellations are stamped on friends and with pencil scribbles or bold X marks.

The Boaz message is garbled for the public. His art is an academic, egocentric trip. For the spectator, it neither excites, impresses any demands (Dugith Gallery, 43 Frishman, Tel Aviv) □



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הגדל מן האל

"THE CUSTOMER is always right" is one of those pieces of conventional wisdom that has almost become a universal truth. It is one which I have no hesitation in describing as a lot of nonsense. The customer CAN be wrong.

We have just concluded the season of spiritual stock-taking, so it is perhaps timely that we should take stock of ourselves as consumers.

Recently, the British magazine *Woman* devoted its consumer pages to a counter-attack by shopkeepers and other business people who were given a chance to air their grievances against the British public.

Obviously we are not the British and our faults are not the same. We are not able, for instance, to hide when the milkman comes to collect his due, because we no longer have home delivery. Nor can we pinch glances from our neighbours, because we are not a patronising people. And, somehow, one does not walk off with coffee cups from a sidewalk cafe. Spoons, maybe...

Prompted by the British report, I did my own random survey of local business people on their views of Israeli consumers. While it seems that some bad habits are universal, others are typically Israeli.

NOT ONCE, but twice, a list of complaints was headed by the comment that Israelis eat while shopping. Not just children, as in England. Adults, too. Chips, ice-cream, corn-on-the-cob and fefel are among the messy foods that shoppers continue eating after they enter a shop.

"They bring the street into the store," said the manager of the new Hamashbir at Dizengoff Centre. "Never mind that it dirties the carpet. What's worse is that they handle the merchandise with sticky hands."

A Tel Aviv boutique owner has his own system for dealing with the customer who "has a bag of chips in one hand and starts to look through the clothes with the other." He politely offers the customer a chair to eat in comfort and points out there is a sink for hand-washing. "Many times, though, they get offended and leave the shop."

Another complaint of his is against shoppers who try on countless garments and then depart with the excuse, "I don't have any money today." (I suggested this might be their way of saying they didn't find what they liked, since it is notoriously hard to exit gracefully from a small shop here without making a purchase.)

His merchandise is predominantly bathing suits in summertime, and a very valid grievance is that many women try on the bathing suits without keeping their underpants on. If this is not required by law, it should be. And never mind the excuse that you can't judge a bikini properly that way. The shopkeeper himself has noticed that tourists often try on only the top of a two-piece swimsuit and make do with just holding up the lower part for size.

STILL ON the fashion front, Elizer Kadmon, of Hamashbir-Dizengoff, comments on customers who are not satisfied with the sample sizes of packaged blouses - Small, Medium and Large, for instance - but feel a need to open several more sealed packages of the same size before deciding what fits.

Even worse, of course - and this is a universal problem - is the customer (usually a woman)

# When the customer is wrong

## MARKETING WITH MARTHA

who wears a garment and then tries to return it for refund or exchange.

The British *Woman* article pointed a finger directly at the phenomenon of buying a dress on a Friday and then returning it for refund, after the weekend party. I would like to think that this does not happen in Israel.

Obviously, all stores try to detect signs of wear - including body odour - on returned garments, but the general policy is to accept them for exchange if they appear unused and have the sales tags intact. It is a little harder to play this game in Israel because few stores actually refund cash for merchandise.

When stores do, by the way, the customer generally responds positively. Shekom makes a regular practice of cash refunds and Hamashbir will do it if the customer refuses to accept a credit slip.

Kadmon told me of a woman who bought a IL17,000 dining room set which proved defective and, though the manufacturer was willing to exchange it, she demanded - and got - her money back in full from Hamashbir. Within half-an-hour of collecting her refund at the store, she had used the money as payment for IL24,000 worth of other merchandise at Hamashbir. The customer - an American immigrant - said she felt it a matter of principle to get her money back, but once she did, she was satisfied with the store and ready to use the money again right there.

KADMON suggests that the Israeli consumer has changed for the better in recent years, but still "does not fully know how to shop in a department store." Sales help is available, but the customer does not always know when to ask for it.

"Take the customer who buys a tea-kettle and then complains that it does not whistle. Why didn't she ask someone if it was the whistling type? Now she's used it at home I can't resell it as new."

Even when the customer knows he's wrong, he often starts to shout - "The way our people have learned to overturn tables in government offices to get satisfaction." Somehow he feels if he shouts, he must be right.

The amount of shouting which goes on in any Hamashbir department store, however, depends on the neighbourhood in which it is located. In the new Dizengoff Centre store, Kadmon says, shouting matches between customers and staff are relatively rare.

Why do our shoppers wait until the first rain to buy an umbrella? "Rain will surely fall this winter," he assured me. "And why don't they buy children's shoes for

winter now, rather than at the last possible minute?" (Lack of ready cash might be one explanation, as well as just plain inertia, I suggested.)

Moreover, Israeli shoppers do not yet know how to take advantage of sales, Mr. Kadmon says. "For several months, we ran specials every Tuesday and Wednesday - well advertised, with savings of up to 50 per cent - and it just didn't go."

TWO PERSISTENT problems which plague department stores everywhere are shoplifting and bad cheques. Israeli shoplifters are of two sorts, Mr. Kadmon told me. There are youths who do it for "sport" - and get away even with bulky items like phonograph records. And there are certain members of the adult public ("mostly women, I'm afraid") who seem to be "seduced" by the abundance of goods in department stores and make off with some of it. Professional burglars do not generally stoop to shoplifting.

As for bad cheques, there are two categories - deliberate fraud and the nuisance of well-meaning customers who simply write out cheques for which they have no cover at the time. The majority of cases are the latter, Kadmon says, and they are generally cleared up within a few days - though not without inconvenience to the store.

Shai Mayer, managing director of the Shalom Stores in Tel Aviv, says that both shoplifting and the passing of bad cheques are increasing in Israel, though they are still less prevalent than in the U.S. or Europe. He believes the rise in shoplifting is a parallel to the rise in standards of living - and the increased expectations this brings.

Still, Shai Mayer considers Israeli shoppers to be more honest than those in many more-developed countries. "Maybe the Arabs won't stand in queues quietly, but he generally has moral standards. After all, the Jewish people is an educated people."

And, he insists: "The customer is still always right - in general."

WHETHER FROM honesty, courtesy or good public relations, there was a tendency on the part of businessmen to whom I spoke to praise the Israeli consumer rather than criticise. "We have absolutely no complaints about our customers," says Mordechai Kreiner, merchandising manager of the Super-Sol chain. "They are no worse - in fact, they are better than customers in other countries."

If he has any criticism, he says, it is that "our consumers do not complain enough, they don't fuss enough."

And what about the oft-heard complaint that Israeli shoppers open packages in food stores - to sniff the cottage cheese, for instance? "The shoppers are smarter than the merchants," Mr. Kreiner retorted. "So long as shopkeepers continue to keep cottage cheese without proper refrigeration, then the customer is right to open it and sniff it."

Of course, Kreiner is implying that his chain keeps products under proper refrigeration and there should be no need for shoppers to open and sniff.

Other merchants are not so enraptured by such consumer habits. At Hamashbir, where there is a branch of the Cooperative Supermarket, Kadmon reports some commonplace occurrences: bars of chocolate with a few squares removed, twin-pack soup boxes with one packet missing, frozen pancakes with pieces broken off, bread that has finger dents from squeezing.

Kadmon told me of one curious consumer practice that is not really dishonest but seems unfair to merchants: Apparently, there are some consumers who go looking in stores to see whether the prices posted in the windows are identical to the prices charged for the same items inside. If the window price is lower - even by mistake - the customers will demand the item at the window-posted price, and Kadmon says he feels honour-bound to sell it, even if it was an error by the window dresser. Presumably this does not happen too often.

SHOPPERS WITH too much free time on their hands can be a nuisance to shopkeepers, as several mentioned to me. A textile shop owner complained of older women who ask endless questions, including requests for such items as "pure silk" and "pure linen" which have rarely been seen in our shops for years. "And they probably wouldn't recognize real silk if they saw and touched it."

Shoppers with too little time, or those who do not plan well, are another nuisance, especially in food shops. My corner grocer says that his pet peeve is the customers who come just at closing time and insist on being served. It's a particular problem on Friday afternoons when owners want to close for the weekend - and this is a shop which anyhow opens earlier and closes later than most.

Customers who return a lot of empty bottles on busy Fridays and holiday eve are another nuisance. So are customers who buy their bottled products at supermarkets and return the empties to the convenient corner grocery.

On the other hand, supermarkets have the same complaint - that they get back more bottles than they sell. Somebody must be miscounting, or "perhaps the bottles are giving birth to little bottles at home," one manager suggested.

ANOTHER COMMON complaint of small grocery shops is about people who buy only the marginally profitable basic commodities there - and especially those who have the *hutzpa* to request a polythene bag ("which costs us 20 agorot") for a loaf of bread on which the profit is scarcely that.

At my grocery store, however, most of the complaints were not about the customers but about the suppliers "who give us nary a thank-you though we purchase hundreds of pounds of merchandise."

This, I was told, was because "there is little competition among suppliers - so many are monopolies. Where there is competition, as among biscuit firms, the behaviour toward the retailers is much more pleasant."

On the eve of Rosh Hashana, I was at the grocery store at around mid-morning and a woman was complaining bitterly that there was no *hallah* or milk left.

"I hope you mend your ways in the New Year," she admonished the grocer, who had been up and working since dawn. I had been there earlier - and there had been ample supplies of everything, but the early birds get the goods in this country on Friday and holiday eve, as anyone but the greenest greenhorns should know. "I hope to be out of this thankless business before the New Year is out," retorted my grocer's wife.

THE DIRECTOR of the Tel Aviv Better Business Bureau, Adi Horowitz, has some sharp words for some of our consumer behaviour. He makes a nice distinction: "The CUSTOMER is always right - but not the COMPLAINANT."

Our foremost fault as consumers, Mr. Horowitz asserts, is "our lies." "Quite a lot of people," he says, "simply lie about something that has happened to products."

Our second fault, he says, is to complain by shouting and name-calling - sometimes to a point that requires police intervention. If, instead, the complaint is made in a calm, quiet manner, the merchant is more apt to reply in a similar manner and try to be of service.

The customer would even be better off to admit he did something wrong with the product, rather than to lie and try to put the blame entirely on the merchant or manufacturer, Horowitz says. When an irate consumer comes to his offices at Ahuzat Bayit Street, Tel Aviv, the first thing he does is try to calm him down - and then examine the problem. "And if his complaint is not justified, I tell him so."

One of the common dishonest consumer practices, Horowitz claims, is returning a food product as "spoiled" after it has been left too long on the consumer's own shelf at home. Not enough households practice the "first in, first out" principle in using tinned and packaged foodstuffs. Several years ago the Civil Defense authorities advised the public to keep stocks of emergency food supplies, and households neglect to rotate these supplies. Now, suddenly, they take out a two-year-old or more tin and try to return it to a shop as recently purchased "spoiled" merchandise.

Sometimes the outmoded price on the merchandise betrays the date of purchase. The code-dating on the tin or package is not a reliable indication, as the product might have sat too long in a shop.

Mr. Horowitz estimates that "at least 10 per cent of customers are not honest. Just as there are dishonest merchants, there are dishonest consumers who try to cheat shop owners in all sorts of ways."

I don't know if I would go along with Horowitz's rather high estimate of dishonest consumers. But I would say that there is at least that percentage of inconsiderate consumers. If it is not too late to make New Year's resolutions we, as consumers, could do well to look to our shopping habits and try to see ourselves as merchants see us: "The customer is not always wrong; neither is he always right."

— Martha Meleis

# The Weekend Dry Bones



הכרזה מן האל